

ESQUIRE'S JAZZ BOOK (1944) edited by Paul Eduard Miller

THE 1944 jazz front had an auspicious beginning with *Esquire's* All-American Jazz Concert at the Metropolitan on January 18th. The enthusiastic response to this event, and to the magazine's special jazz issue which appeared at that time, prompted the publication of *Esquire's Jazz Book* (1944).

In the publication of the book, *Esquire* had three objectives. First, and probably foremost, to make available to the casual listener a short course in jazz appreciation, to enable him to orient his taste enough to determine whether or not it lies in the

direction of true jazz and, if it does, give him a guide towards further cultivation of it.

Second, to preserve those various writings on jazz which, upon their appearance in *Esquire* over the course of the past ten years, have seemed to exert the most influence upon the spread of a general recognition and importance of the true hot jazz as opposed to its various and sundry illegitimate offshoots; Third, to provide enough jazz information that is not otherwise available in any single volume.

This special edition of ESQUIRE'S JAZZ BOOK (1944) edited by Paul Eduard Miller has been made available to the Armed Forces of the United States through an arrangement with the original publisher, Smith & Durrell, Inc., New York.

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MILLER - ESQUIRE'S JAZZ BOOK (1944)

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ARMED
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Esquire's

**Jazz book
1944**

EDITED BY
PAUL EDUARD MILLER

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Esquire's
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(1944)

Edited by
PAUL EDUARD MILLER

Introduction by
ARNOLD GINGRICH

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Introduction

THERE are exciting things happening on the jazz front. Not the least exciting of them, we hope, is the issuance of this book. But the publication of this book is only one of a series of recent and present events calculated to give a lot of satisfaction to all those who are interested in the development and recognition of the importance of this main stream of American music. The Jazz Concert at the Metropolitan, which promises to become an annual occurrence, is one of them. The vastly expanded results of *Esquire's* selection of an annual All-American Band is another. The snowball that Robert Coffin first packed between his two big

hands a year ago has since rolled up to amazing proportions. The fact that this year's All-American represents the consensus of sixteen experts is another exciting phenomenon. A year ago nobody would have believed that you could ever get even six experts in this field to arrive at a clear-cut consensus, let alone sixteen. And the fact that this year's band so substantially resembles the one first named by Robert Coffin a year ago proves that jazz criticism is a lot closer to the status of an exact science than anyone would ever have guessed by following the running fights that have been going on between the experts in the jazz magazines for practically as long as there have been experts and practically as regularly as those magazines have appeared.

Goffin's own book, *Jazz from the Congo to the Met*, so long in preparation and now at last in print, would in itself be enough to make '44 a banner year in jazz annals. With its arrival there is at last one more volume to relieve the loneliness of *Jazzmen* on that five-foot shelf reserved for the classics of jazz lore.

On the discography side, the year '43 saw the laying of at least the foundations for an ultimate semblance of order in what is still a chaotically confused field. This was accomplished by the Commodore Music Shop's reissue of the 1940-amended second edition of that collectors' Old Testament, Delaunay's *Hot Discography*, and by Paul Eduard Miller's publication of the second edition of *Miller's Yearbook of Popular Music*. With these two books in hand

a lot of guesswork is eliminated in the identification and appraisal of old jazz records, but a lot is also still left.

Maybe it will take a couple of Guggenheim Fellowships for somebody or other to produce the perfect discography that will give, in one volume, all that there needs to be known about every record of hot significance that has been issued since 1917—who wrote the tune or the arrangement, if any, and who played the date and when, and how many masters were made and how the label reads, and what reissues have since been made from which masters and approximately how widely the record was sold and what is its relative market value and musical worth. That such a not-impossible but hard-ly-immediately-probable book would

run to the approximate bulk of the New York or Chicago telephone directory is apparent. But the job will some day, somehow, have to be done, with all this fugitive information coralled into one piece in one place, and the longer it's delayed the harder it will be to do.

Meanwhile, important contributions to the fund of knowledge needed for the compilation of such a dream-volume are every day cropping up, to appear only in such occasional and relatively-impermanent form as column notes in the various jazz magazines. The scholarly findings in this direction, that appeared in Eugene Williams' excellent and now unfortunately defunct *Jazz Information*, have already begun to assume the status of collectors' items themselves!

Aside from the suspension of *Jazz Information*, which it is to be hoped is only temporary, the progress in the field of the specialized jazz magazine during 1943 has been most heartening. Art Hodes has done well with *The Jazz Record*, considering its restrictions of size and coverage, while the continued issuance, and constant improvement, of Bob Thiele's *Jazz Magazine* and Gordon Gullickson's *Record Changer* have added inestimably to the interest and activity in the "paths of righteousness." *Down Beat* and *Metronome* have continued to fan the flame of jazz consciousness, and *Variey* and *Billboard* have gone on in stride. The *Billboard* Yearbook, issued this past autumn, while obviously too commercially comprehensive, from the viewpoint of the real jazz addict, is never-

theless a useful reference volume.

To us at *Esquire*, celebrating with the publication of this present book the tenth anniversary of the magazine's first expressed interest in jazz, the thing that has most impressed us is the friendly spirit of disinterested co-operation manifested toward every new venture in the field, on the part of those who are already active in it. It is thanks to this self-abnegating attitude, of the desire to extend the boundaries of jazz appreciation, that many sources were so graciously opened to us, as were the individual collections of such stalwarts of the hot field as Messrs. Robert Goffin, Robert Thiele, and Goerge Hoefer.

In this, *Esquire's* first Jazz Book, we have had three avowed objectives. First, and probably foremost,

to make available to the only casual listener a short course in jazz appreciation, to enable him to orient his taste enough to determine whether or not it lies in the direction of true jazz and, if it does, give him a guide toward further cultivation of it; second, to preserve in permanent form those various writings on jazz which upon their appearance in *Esquire* over the course of the past ten years, have seemed to exert the most influence upon the spread of a general realization and recognition of the significance and importance of the true hot jazz as opposed to its various and sundry illegitimate offshoots; and third, to provide enough jazz information that is not otherwise available in any single volume to make this book as valuable to the most seasoned collector as it is attractive

to the relatively uninformed and uninitiated beginner.

For one example, the family tree of jazz influences, which appears as a double spread in this book, would in and of itself be enough to lift the entire volume to the reference book level. Such a "genealogy" has been crying to be drawn up for years, but it has awaited this occasion to come into existence. For another, the Bio-Discography section represents, at least as concerns the *currently active* jazz musicians, an enormous improvement over and previously available information. For here you have, "in one piece and one place," all the numbers and labels listed, more completely and compactly than you find them in the *Hot Discography*, along with reissue information and current market evaluations.

A word about those evaluations. Paul Eduard Miller was unmercifully ribbed, one short year ago, for a lot of the "exaggerated" values he gave to certain older records in his *Year-book*. But in recent months, as the bid and ask quotations in *Record Changer* have shown how scarce certain items actually are, Miller's "exaggerations" have lately come to seem understatements. The very first record listed in Chapter VIII of this book, the King Oliver *Southern Stomps* which leads off the Armstrong discography, was sold in November, '43, for sixty-five dollars to a West Coast collector who, as it happens, is a Scotchman and about as canny as they come. But you will notice that Miller, a man who knows his own mind, still stoutly sticks to his figure of fifty. The same is true

of his evaluation of another item in the Armstrong discography, the almost legendarily scarce Johnny Dodds *Weary Blues*, which Miller evaluated at forty-five in his newest edition of his *Yearbook*. That brought some catcalls, too, and bids of six, eight and ten dollars were confidently offered on that one as recently as last June. But when those bids brought in no copies, they began climbing, and by November that one was being bid for at sixty-five dollars. So, in listing it for this book Miller has more or less grudgingly raised the ante to fifty. That, you see is his top figure, and he doesn't particularly care whether you put a dollar sign beside it or not. He simply evaluates by ratings from one to fifty, to indicate relative scarcity and desirability; it doesn't matter

whether you interpret those figures as standing for dollars, ergs, BTU's or buttons.

There are no bargains in the best jazz, of course, as far as the original records are concerned, except for such relative bargains as finding things you like either before they have become, or after they have ceased to be, fashionable as collectors' items. Cheap items, in this sense, there will probably always be. Underpriced, for their musical value, while the collectors scramble for Jelly Roll Morton and Johnny Dodds, are such worthwhile but still relatively unprized items as the McKinney Cotton Pickers, Bennie Moten's Kansas City Orchestra, Clarence Williams' Washboard Fives (without Armstrong, as opposed to those fabulously cherished Blue Fives

with), Johnny Dunn on early Columbia, and the early Original Dixielands on Victor. (In fact, it is almost a sign that you know your stuff if you low-rate the Bennie Motens, which is a break for those with sense enough to grab off such delectenda as *Loose Like a Goose* and *Elephant Wobble*.) As opposed to such relative bargains, absolute bargains have become rare. Of course, the true collector is no more daunted by being told that all the cream has been skimmed off the secondhand record piles than the angler is deterred by being told that the waters have been fished out. And if you value your time at no more than coolie rates, you can still find, even now, an occasional Armstrong accompaniment or precious early Henderson among the mountains of Wilbur Sweatmans, Earle Fullers and

Joseph C. Smiths. There are few greater thrills.

But the only bargains worth counting are the reissues. Yet even those you have to buy as they come out, these days. Because of the great record famine of the last year, even the reissues become collectors' items overnight. Decca's Brunswick Albums and Victor's Ellington *Panorama* were the only big breaks of the year for the hot jazz-hungry, but things are looking up in this respect for '44. Columbia's *Hot Jazz Classics* were sorely missed in '43.

The most important thing to do about hot jazz is—not to write about it, not to argue about it, not (even) to dance to it—but, of all things, to *listen* to it. —ARNOLD GINGRICH
Chicago: December, 1943.

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1. Hot Jazz: Prophet without Honor by Paul Eduard Miller

For twenty-odd years, controversy about jazz music has raged far-flung and endless. Time and again its critics have asked, "What is jazz?", "Is jazz music?", "Is jazz art?" And, "Would Mozart write fox trots if he were alive today?" The average man, when he thinks of it at all, thinks of jazz in terms of a popular song, like People Will Say We're in Love. Classical concert-goers believe that jazz began and ended with George Gershwin. Swing music, which recently rocked the world, sprang from sincere hot jazz but was attended with so much commercial potpourri that it became self-conscious from the glamor. While the better swing bands still carry on nobly, many admirers of the hot school are turning to individual performers and small combinations or listening to phonograph records to hear "righteous" jazz. Although the "hot" musician is too absorbed in his playing to stop and ask himself, "Is this art?" the following chapter sketches the battle of real jazz — which is his battle, too — for a justifiable place of recognition in a hostile world.

WHEN in the year 1900 the agitated trumpet of Buddy Bolden sounded through the Mississippi delta, the jazz of America—hot jazz—was taking form. Lowly of origin, a strange new music was ringing out from Perdido and Basin streets, the riverboats carrying the melody into the northward night.

Up it came, slowly at first, from Buddy Bolden and New Orleans, up the long course of the Mississippi to Chicago and California and New York, until finally from this main artery the lifeblood of the country itself was pulsating in the steady inescapable rhythm of jazz.

Along the road between Madam White's Mahogany Hall and the Metropolitan Opera House lies the strug-

gle of this music for even the smallest recognition. The Original Creoles, The Olympia Band, Scott Joplin, and Jelly Roll Morton fought out the battle of success with contemporaneous obscurity. Prior to 1917 when the world was occupied with other things, ragtime was considered, for the most part, an innocuous accompaniment to war, vice and morale. But jazz history was going on just the same. By 1915 Creamer and Layton had composed *Dear Old Southland*, Shelton Brooks had written *Some of These Days* and W. C. Handy had set down Negro folk tunes.

But in the main, America was indifferent to jazz. In Europe, conversely, Will Marion Cook's orches-

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tra was playing an engagement at no less a place than London's Philharmonic Hall, with Sidney Bechet as clarinet soloist. As early as 1919, the French classical conductor, Ernest Ansermet, who was a frequent listener, said: "The first thing which strikes one about the Southern Syncopated Orchestra is the astonishing perfection, the superb taste and the fervor of its playing."

And of the performances of Bechet, that dean of soprano saxophonists, M. Ansermet wrote: "They gave the idea of a style, with a brusque and pitiless ending like that of Bach's second *Brandenburg Concerto* . . . what a moving thing it is to meet this very black, fat boy with white teeth and that narrow forehead, who

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is glad one likes what he does, but who can say nothing of his art, save that he follows his 'own way,' and when one thinks that this 'own way' is perhaps the highway the whole world will swing along tomorrow."

A few years afterward, Igor Stravinsky, admittedly under the jazz influence, composed his *Ragtime* suite, explaining later: "Its dimensions are modest, but it is indicative of the passion I felt at that time for jazz, which burst into life so suddenly when the war ended. At my request, a whole pile of this music was sent to me, enchanting me by its truly popular appeal, its freshness, and the novel rhythm which so distinctly revealed its Negro origin."

Gilbert Seldes, although making

no attempt to distinguish the true jazz, did foresee something of the social implications in the music when he wrote in *Seven Lively Arts*: "We require, for nourishment, something fresh and transient. It is this which makes jazz much the characteristic of our time."

Once it developed that jazz might be assuming a position of influence on the social as well as musical world, the opposition began to muster its forces. The relaxation of morals and general licentiousness of the twenties had to be pigeonholed in the least embarrassing manner; consequently crime, a growing indifference to religion, and freedom of sex all were ascribed to an increasing prevalence of syncopated music, al-

though, oddly enough, these same elements were also deemed curable by Prohibition. The literature of the day erupted with essays on the general depravity of the Jazz Age, even otherwise enlightened men like the late Dr. Frederick Stock being moved to announce indignantly that "the appeal of jazz" was directed to what he chose to call "the lowest part of our anatomy." In 1921 Clive Bell went even farther and "blamed it for breaking down discipline and exalting the untrammelled free spirit."

Two influences now attempted to pull jazz in opposite directions. The classical recognition of its potentialities extended not only to Stravinsky, but also to Ravel and Hindemith in

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Europe, and to Carpenter, Sowerby and Lane in America. Europeans particularly continued to be impressed with the new tonalities coming out of jazz more than they were with the rhythmic structure.

But the old-line dignitaries of the classics must have detected in jazz the voice of a musical Frankenstein, about whom the less said, the better. By 1925, the general pattern of tonality having been absorbed, classical music went on cultivating its own dissonances along more familiar paths of qualification.

Another direction was taken by inspired alumni from Tin Pan Alley. These sought to elevate the music to concert hall levels, for a more popular consumption, through the pro-

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gramming of taxi-horns, tugboat whistles and the nostalgia of Americans in Paris. "Gershwin's *Second Rhapsody*," wrote B. H. Haggin, "originally called *Rhapsody in Rivets*, led me to reflect on the fallacious notion that since American life included jazz and riveting, the music which 'expresses' this life also had to include them."

This development of jazz with a commercial emphasis on folk art value was being perpetrated by inspired white composers who, growing weary of the ballads on Broadway, naturally must have looked with longing upon the fresh ideas of Negroid jazz. In spite of the fact that the symphonic treatment was received with as much controversial-

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ness as the legitimacy of jazz itself, in 1924 these same symphonic styl-ists carried the word jazz to a comparative respectability. With one Gershwinian gesture it leapt from the musical comedy stage to the concert hall; and Ferdie Grofe, Jerome Kern, and Rube Bloom all rushed subsequently with Gershwin to symphonic jazz. Paul Whiteman, ever on the scent of commercial progress, conducted the premier performance of *Rhapsody in Blue*, earning for himself the somewhat ambiguous title of King of Jazz. By 1925 the symphonic movement had proceeded westward, afflicted with a touch of mild surrealism, and another concert by Whiteman in Chicago featured Sowerby's *Monotony, a Symphony*

for *Jazz Orchestra and Metronome!*

Meanwhile, real jazz remained close to its origin, the people. The exodus from New Orleans crystalized in Chicago between the years 1918 and 1928. King Oliver's band made the Royal Gardens, Dreamland Café, and the Plantation Club jazz-history equivalents of Elizabethan London's Mermaid Tavern, spawned Louis Armstrong, and cut records now numbered among jazz's greatest classics. In 1921 a white group, the New Orleans Rhythm King's assured the future status of a shrine to the Friar's Inn simply by playing there for eighteen months. Sidney Bechet, Jimmie Noone and others were in Chicago with small combinations; Erskine Tate's mighty band rocked

the small Vendome Theatre nightly. Scores of other groups were making Chicago's south side reverberate.

Stimulated by association and enthusiastic audiences, and for a time unharried by the money difficulties so familiar to all musicians, the hundreds of jazzmen in Chicago drove hard in the direction of technical excellence and hence greater complexity for the medium, increased the variety, subtlety, and range of expression. Armstrong, inspired, parted company from Oliver to cut his own Hot Five and Seven records now lauded by many critics as the apex of jazz expression.

Fired by the music, the memorable Austin High School classmates—Dave Tough, Jimmy McPartland, Frank

Teschemacher, Bud Freeman, and Jim Lannigan — were organizing themselves into the Blue Friars. By 1927 this group included the since famous names of Benny Goodman, Floyd O'Brien, Muggsy Spanier, Jess Stacy and Joe Sullivan.

By the end of the year 1929 the basic structure of hot jazz had been laid down and was well on its way toward the polishing and refining stages. One white influence was being fostered by Red Nichols, Miff Mole, Frank Trumbauer and Bix Beiderbecke through a more or less restrained chamber music in the hot vein: Meantime, Freeman, Teschemacher, and McPartland wrought the spirit and rounded out the tech-

nique of what is often referred to as the "Chicago style," adhered to today by men such as Bud Freeman and Pee Wee Russell.

The small "jam" combinations of King Oliver and the New Orleans Rhythm Kings were setting pace for the many jam units which came later. Duke Ellington's installation at New York's Club Kentucky (1923) marked the beginning (for him) of a distinctly characteristic kind of hot jazz—a style which he and his orchestra steadily pursued during the next seventeen years. McKinney's Cotton Pickers, with impetus from Don Redman and John Nesbit, developed the full band ensemble playing (interspersed with solos) which is used by the larger bands of today.

And finally, during this period, Fletcher Henderson, Erskine Tate, and Charles (Doc) Cook—among the ablest leaders in all hot jazz—brought their bands to an epitome of expressiveness.

Meanwhile, the opposition kept sniping. Although *Bookman* magazine began a regular department of hot jazz record reviews by Abbe Niles, he could still note that "one of the unwritten mottos of sensational pulpsters runs 'when in doubt, denounce jazz.'"

The following year the Depression caught Chicago on the downgrade, and what has been called the Golden Age of Jazz came to an end. That city, after 1930, was only a gutted shell of its former self. Sweet music,

always the big money maker in the popular field, took over completely: Jan Garber was grooming himself for the role of "idol of the airlines," Wayne King, Guy Lombardo waltzed their way to fortunes. Depression-ridden, confused, dispirited, the overwhelming majority of American people who could pay for music preferred sentimental other-worldliness to any expression of the real life they sought to forget. No better indication of jazz's authenticity can be found, nor a better answer be given to those who have claimed that jazz itself is escape-music, than its neglect during the escapist years of the early Depression. Frank Teschemacher could say almost categorically, "You can't play hot and make

a living at it." Ben Pollack, as head of a combination of some of the greatest white names in jazz, judiciously saw fit to take up crooning. Between 1928 and 1932 Bix Beiderbecke, Frank Trumbauer, Joe Venuti, Eddie Lang, Jimmy and Tommy Dorsey, Red Norvo, Mildred Bailey and others kept the wolf from the door by joining Paul Whiteman. Although Duke Ellington made money and McKinney's Cotton Pickers got by, most musicians had to scrape for sustenance. Many of the best soloists were scattered; some destitute. Still others were to be drawn into radio and theatre pit orchestras, their chief talents obscured and unrealized. Jazz was localizing. Ellington and Henderson finally settled in

New York; Benny Moten and Andy Kirk were in Kansas City; McKinney hibernated for a long while at Detroit's Graystone Ballroom. By 1932 Joe Marsala had done a stint as truck driver; Jack Teagarden, Miff Mole, Red Nichols, and a host of others succumbed to the lure of radio money; Rappolo was in the madhouse, Beiderbecke, Teschemacher and Lang were dead.

However, the essence of jazz survived in the men who had played it. In a period when the majority of the intelligentsia opposition was triumphantly proclaiming its death—completely overlooking the Depression as a factor—true jazz went underground and stayed alive. It was kept so by musicians and almost no one

else. This was the period George Frazier remembered through the pages of *Music and Rhythm* as the days when "Jazz—hot jazz—was almost exclusively the concern of the boys in the back room. Louis and Bix and Tram were virtually unheard of except by musicians . . . If you were a Bix devotee in those days you felt a little as if you were a member of a secret society."

Musicians around New York kept their interest in hot music alive by jamming for the love of it, recording with pick-up bands, and jobbing on one-nighters whenever they could find work. Many of them ruined their health, but they kept jazz breathing simply because its breath was in them, and even if they had to play it

for nothing they couldn't stop playing it entirely.

At the same time, strangely enough, jazz was making further inroads, this time along more legitimate lines, in the intellectual ranks. In 1930 a feature article by Charles Edward Smith appeared in *Symposium*. Two years later Robert Coffin, a Belgian lawyer, brought out his *Aux Frontiers du Jazz* in Brussels, and in 1934 Roger Pryor Dodge contributed *Harpsichords and Jazz Trumpets* to the once famous *Hound and Horn*. The same year Hugues Panassié wrote his French edition of *Hot Jazz*. Hot clubs began to spring up in Europe and America, and by 1934 also, the collecting of characteristic music was recognized by a gen-

eral magazine with publication in *Esquire* of Charles Edward Smith's *Collecting Hot*.

Larger bands now began to make a significant appearance. Although Erskine Tate's Vendome Orchestra, Fletcher Henderson's Orchestra and McKinney's Cotton Pickers had all been large organizations whose recordings sometimes reveal a precocious similarity to the swing ushered in by Benny Goodman in the '30's, other jazz up to this time was principally identified with small combinations. Mainly a New York influence, the large band idea now began to look attractive to hot musicians.

In 1934 Goodman persuaded some of the men to follow him out of the back rooms, theatres and radio stu-

dios into a large band venture that would engage in the playing of real jazz. After months of trials, he obtained work at Billy Rose's Music Hall in New York and proceeded to make some headway. In 1935 he moved into the sedate Joseph Urban Room of Chicago's Congress Hotel and miraculously became the first band to bring the place popular success as a nightspot. At the end of six weeks his contract converged into a seven-month engagement, and his meteoric rise to national fame commenced. In 1934 the Dorsey brothers struck out for themselves and organized a swing band which, amoeba-like, split into two bands a year later, Jimmy and Tommy going their separate ways to prominence. In 1935 the

Ben Pollack group became the renowned Bob Crosby orchestra.

To the fact that more than jitterbugging was involved in jazz's revival as swing, two new developments attest. In the first place, people began to listen instead of dance. Writing of the performances of the Goodman orchestra, Otis Ferguson said: "The guests are presently banked in a half-moon around the band, unable to be still through it or move away either . . ."

And with a growing popular emphasis on individual ability, soloists began to become names in their own right, some of them earning such recognition that they could form bands of their own and that recording com-

panies found it good business to list personnels on records.

But swing really started achieving fabulous lucrative proportions when in the spring of 1937 Goodman played the Paramount theatre in New York. Extra police had to be called in to handle the audience which ran and danced in the aisles and scrambled over each other to get closer to the band. Ballrooms, theatres, and hotels, eager to return to a paying basis, soon clamored for swing bands. Gate receipts mounted enormously. At the Astor Hotel in New York, Tommy Dorsey broke all records for attendance, attracting 4,000 people in two nights. The Saturday and Sunday performances of Goodman at the Paramount theatre drew 29,000 per-

sons, shattering all existing records for that theatre.

In January, 1938, Goodman was presented at Carnegie Hall by Sol Hurok, whose more immediate connections were with the Ballet Russe. During the jam session which was part of the program, the audience, 3,000 strong, stomped its feet to the rhythm, jumped up and down, and generally indicated that Carnegie Hall had no appreciable sobering influence. Said *Time* magazine, "In the best and truest sense, the joint actually was rocking."

The same year, in August, Goodman concertized at Ravinia Park, classical music's own sylvan glade on Chicago's North Shore. Regular subscribers, as usual, held down the seats

in the small open air pavilion, but the more ardent followers of Benny and swing swarmed in multitudinous droves all over the park at fifty cents a head, to listen if not to see. Next day the *Daily Times* front-paged the headline, "Swing Ravinia Out of the Red," and further embarrassed the longhairs by explaining that "the gate receipts paid off the deficit left over from more sedate types of music."

Recognition in the national music magazine field was inevitable. In the United States, *Down Beat* led the way beginning in the mid thirties, with *Metronome* and *Tempo* also taking up the cudgel for jazz. In Europe, the London *Melody Maker*,

which had been featuring excellent reviews since 1926, was met with new competition in 1938 by *Hot News*, *Swing Music*, and *Rhythm*, also in London; *Hot Jazz* in Paris; *Tempo* and the Australian *Melody Maker* in Sydney. Articles began to appear with more frequency in the U. S. quality magazines. In 1939 several periodicals made a bid for the fan market, while purists were given the esoteric *Jazz Information* and *HRS* (Hot Record Society) *Society Rag* to rally round.

In addition, a jazz literature was developing. In 1936 Louis Armstrong put down his own story in *Swing That Music*, and *Jazz: Hot and Hy-*

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brid, by Winthrop Sargeant appeared two years later. Benny Goodman's autobiography, *Kingdom of Swing*, was published in 1939 as was *Jazzmen*, by Charles Edward Smith and Frederic Ramsey Jr. and the list is steadily accumulating. At least two novels appeared; Dorothy Baker wrote *Young Man with a Horn*, and Henry Steig, *Send Me Down*. There were other books dealing with factual information and the more technical aspects, including Charles Delaunay's *Hot Discography*, and Milton Schleman's *Rhythm on Record*.

With such a self-made reputation, it was only natural that swing music should have been awarded a movie contract. White and Negro jazz de-

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scended upon Hollywood, and in a matter of months theatre marquees were ablaze with the names of as many musicians as movie stars. Swing became a by-word, presently attracting the same amount of editorial comment and condemnation that had been occasioned by the jazz of the twenties. Swing, however, with millions of radio, cinema, and juke box dollars behind it, was not as vulnerable to such attack. It was impossible not to acknowledge the blast that blew Ravinia out of the red; the opposition began to show signs of weakening.

At the same time, small combination jazz, still regarded by many as the only true jazz, was carefully fos-

tered by its powerful big brother, the name band. Goodman organized his "band within a band" (the trio, quartet, and sextet). Artie Shaw followed with the Gramercy Five, Woody Herman with his Wood Choppers, Bob Crosby with the Bobcats, and the Ellington instrumentalists took turns in fronting recording combinations under their own names. Together they brought the small group back into the limelight, polishing and refining its techniques to a degree that allowed Otis Ferguson to remark that when Goodman's trio plays, "the people stand up from their tables just to hear it better." With a decade's experience behind them, the men in these and other

groups rarefied and reinstated the small combination "improvised" jazz. Ferguson further stated that "no two notes are the same, and no one note off the chord; the more they relax in the excitement of it the more a natural genius in pre-selection becomes evident and the more indeed the melodic line becomes rigorously pure. This is really composition on the spot, with the spirit of jazz strongly over all of them but the iron laws of harmony and rhythm never lost sight of; and it is a collective thing, the most beautiful example of men working together to be seen in public today."

Whole bands themselves were mushrooming out of the parent

bands; today's featured soloist was tomorrow's bandleader, with a recording contract in his pocket, bookings assured, and a Hollywood agent in the foyer. The complexities of large band or arranged jazz grew apace. Goodman, Shaw, Ellington experimented with new instruments and tonalities; at the same time they kept alive the small combination technique and spirit. Jam sessions, the clandestine breeding ground of jazz of five years before, were revived and made not only public but lucrative as well.

The flurry created by the jitterbug subsiding, jazz touched off a new response in the gentlemen who collectively determine what shall and

shall not be called "Art." Goodman's 1938 recording and subsequent concerts with the Budapest String Quartet made a visible impression on those who had succumbed to the fallacy that the jazz musician lacks technical virtuosity, and the event received wide notice in the popular press. The rank and file of classical music lovers showed signs of unbending a little also when they heard Benny Goodman's band play a concert in Chicago's Grant Park on the same program with the Woman's Symphony orchestra of Chicago in 1941. One hundred thousand persons stood in the rain to hear. Of this occasion, the *Chicago Herald-American* said: "Music lovers prob-

ably had come to hear the Woman's Symphony Orchestra which had the first half of the program. But they stayed for Benny Goodman's half . . . Some of them even swayed a little themselves."

Official opinion was dying hard, and at last the atmosphere cleared for Duke Ellington to give a concert in Carnegie Hall in January of 1943. Critical temperatures again ran high. Paul Bowles, of the New York *Herald Tribune*, was so disappointed by his maiden effort to understand jazz that he concluded: "The whole attempt to fuse jazz with an art music should be discouraged. The two exist at such distances that the listener cannot get them both into focus at

the same time." But Boston, Cleveland, Washington, Philadelphia and Chicago concert-goers were given an opportunity to hear substantially the same concert, and as Ellington continued to pack the symphonic citadels with customers, the press grew progressively more favorable, if about the wrong things. In form, Ellington's music is departing from the jazz tradition; much influenced by classical piano composition, his pieces have a tendency to slide into the structure and feeling of classical modernists. It is logical to suspect that symphony lovers who greeted his *New World a'Comin'* with such thoughtful respect will imagine that what Whiteman could not do, namely affiance jazz to the classics,

Ellington can now be expected to accomplish.

But whether or not the erstwhile opponents of jazz are mistaken about the thing they respect, it is significant that they do at long last show signs of respecting it, and the word "art" is creeping with regularity into the vocabulary with which they describe

it. Conductor Leopold Stokowski believes that "Duke Ellington is one of America's outstanding artists," and Clifton Fadiman (in the introduction to the recent Reader's Club edition of *Young Man with a Horn*), while referring to jazz as a "limited field," does admit its practitioners are "artists."

2. How to Listen to Hot Jazz

by Paul Eduard Miller

Based on the assumption that there may be many music lovers who are awaiting an explanation of hot jazz in terms which are not strictly "out of this world," the substance of this chapter offers the interested newcomer to the listening field an opportunity to reconcile jazz with his ideas on music generally. No one ever passed a sound critical judgment on a piece of hot music who temperamentally was predisposed to dislike it. The listener's attitude and the guideposts to which he may address himself comprise the material of this essay. The suggestions offered are meant to be neither academic nor categorical. The subject of music appreciation is a difficult one: the printed word approaches the world of musical sound only in a roundabout manner. Like all art, hot jazz possesses an elusive quality which sets it off from non-art. This quality, naturally, is directly expressed only in the music itself.

HALF a century was required to bring jazz from the dregs of New Orleans to the most celebrated concert halls of America. Far-flung controversy has at last consolidated into the acceptance of jazz as a valid form of art. An infectious enthusiasm has reached into the ranks of eminent spokesmen on the artistic front. And yet it is lamentable that many people of culture are without an understanding of this, their most native musical heritage.

To be sure, there are those who have attempted to cultivate a taste for it, some have achieved an extraordinary comprehension. But there are countless music lovers who believe that jazz is by reputation too simple a thing to be worthy of con-

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sideration, and although they display an unmistakable discernment in classical directions, to them jazz remains mere noise.

The first step in the process of appreciation lies in learning how to distinguish more than mere noise. The accusation of meaningless simplicity may be leveled with justification against the ever-present popular song. In the case of authentic hot music, however, it will be found upon examination that it is not simplicity which gives rise to the supposition that jazz is nothing more than jumbled sound, but rather, the inherent emotional as well as technical complexity. To the uninitiated ear this complexity is no more readily intelligible than is a Bach passa-

caglia, and only by an understanding of its implications can we discover what it is that hot jazz seeks to express.

Jazz began as the compensation music of a shackled race singing out with the safest expression available. The song of jazz is at once the song of life and restraint, of passion and sublimation, of laughter and lament, of sad bondage and sad freedom. Freely adopted by the white man who quickly discovered that these implications extended to his own life, the timeless-art themes of jazz were utilized to translate similar emotional experience to higher social spheres. Nevertheless, the basic pattern of expression remained the same, the ex-

perience of both races being acted upon by the same essential conditions of life and environment.

Modern living disturbs us with an infinity of excitations. His reactions moving in kaleidoscopic programs, modern man experiences more stimuli than did any of his forebears. Hot jazz, lending concise statement to this symbol of our era, offers a genuine art-counterpart to the environmental-social conditions under which we live. Because its underlying spirit rests so close to the fundamental spirit of our complex age itself, jazz interprets a richer variety of emotional expressiveness than so-called serious music written as from another world—the simpler, slow-paced

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world of the past.

Swiftly, but with complex subtlety, jazz sings its lyrical song. Remembering that it constantly is varied with cross-rhythms, consider the unrelenting beat of the percussion section: it is the jazz musician's art-valuation of the limitations of time, space and the environment. Over and above the beat surges the soloist. Pitting himself against the limitations—the throb of the rhythm section—he seeks release from the confinements of society. With ecstatic abandon he pursues his unattainable objective. But the percussionists do not allow him forever to wander in the heights. They recall him; he subsides, merging once more into the restrictions

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of the orchestra where, resolving with dignity his fanciful flight, he again affirms life.

To the romantic symphonists of an older era of more expansive living, the simply-phrased sentences of hot jazz would have seemed wholly inadequate. Whereas formerly it may have required long passages to conjure up and delineate a musical mood, this is no longer necessary or even desirable. The modern artist is too pressed against time to weave a background of extensive romantic qualifications. He comes directly to his objective and tells his story along straight lines. Like the best contemporary architecture, hot jazz has stripped away the embellishment, re-

ducing its reflection of the age to simple, severe strokes by which the accelerated tempo of modern life is implied rather than detailed.

It was probably no more than natural that the substitution of such implication for the customary endless thematic embroidery should foster the criticism that jazz is characterized by too much brevity. The usual symphony, composed of four movements, requires from thirty to seventy-five minutes for performance. The various themes are stated simply at first and elaborated upon as the symphony progresses. A whole movement is sometimes given over to the presentation of the theme in one form, as for example, the third movement

in the Tchaikowsky *Fifth* which is a waltz, and the second, or *marcia funebre* movement of Beethoven's *Eroica*.

In jazz we find the message presented at a tenser, more modern pace. The theme is at once introduced with keen thrusts of single shaded notes, either by full orchestra or solo instrument. From this point complexities are introduced in quick succession, and the melody is swept from one variation to another with a rapidity unfamiliar to the adherents of the symphonic form. A simple phrase in a symphony may occupy the strings for as much as five or ten minutes; the equivalent phrase in

a jazz piece will be dispatched by a section of the jazz orchestra or a single instrument in a matter of seconds. A wide range of meanings is present in hot jazz; but because the time allotted to notes and phrasing is extraordinarily short, it may appear to those accustomed to the classical treatment that jazz does not embody the emotion required for great music.

In the actual approach to jazz we must take into account the necessity of subtracting from consideration all types of music which do not find their roots in the musical expression of the American Negro. It goes without saying that no art may admit of so banal a circumstance as racial

prejudice. (This is not intended to invite a renewal of the white vs. Negro jazz controversy. White jazz also stemmed from the Negro.) It is likewise essential to disregard much of the unfounded slander against the jazz idiom. Even more important, perhaps, is it to regard as totally untrustworthy the quasi-academic criticism and apologies originating with classical musicologists and commentators who prefer to remain unsympathetic and oblivious to everything beyond the pale of "serious music." Lastly there must be in the approach a personal predisposition towards the spirit of the music, a positive desire to respond to it, a willingness to comprehend and feel

its basic messages. Such an attitude is not unique; it forms the basis of an approach to any art.

Nowadays the best jazz may be heard intermittently almost anywhere—in night clubs, bars, theaters, over the radio, even on the concert stage. The advantage of listening to jazz in the flesh, especially in informal surroundings, is that the performance is apt to be more relaxed and uninhibited, containing the spontaneity so essential to the interpretation of this music. The disadvantage of such listening is that the finest jazz is often played side by side, for commercial reasons, with the mediocre and the cheap, resulting in a confusion to the untrained ear. Much can

be accomplished by listening to records, and to accustom the ear to the concentrated language of jazz, no better medium exists than the phonograph record. Excellently performed examples of what is best may be heard in this satisfactory, if mechanical, manner, and much good recorded jazz attains even the vitality of live performance.

Of numerous waxings in existence, I am arbitrarily choosing eleven versions of the same selection for brief examination. It is the famous *Sugar Foot Stomp*—one of the classics of all jazz.

The record numbers are listed below for convenience of procurement:

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<i>Performance by</i>	<i>Make</i>	<i>No.</i>	<i>Reissue</i>
King Oliver	Gen.	5132	HRS Nov. '27
King Oliver	Okeh	4198
King Oliver	Voc.	1033	UHCA 41-42
Fletcher Henderson	Col.	395	Col. 35668
Fletcher Henderson	Col.	2513
Fletcher Henderson	Melo.	12239
Fletcher Henderson	Cr.	3191	HRS Nov. '37
Fletcher Henderson	Vic.	22721	Blu. 10247
Benny Goodman	Vic.	25678
Muggsy Spanier	Blu.	10506
Artie Shaw	Blu.	7735

Each of the eleven recordings listed is deserving of a position in the discerning collector's library; together they afford the listener an excellent opportunity to draw comparisons between solo styles, full orchestral treatments, and emotional

interpretations. From the compositional standpoint, *Sugar Foot Stomp* blends unity of structure with variety of content. Its thematic line is based on the rhythmic-repetition principle which is satisfactorily accomplished by harmonic and melodic

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variations. Though usually played at fast *stomp* tempo, the melody is a plaintive Blues characterized by a typical Negroid sadness, its original title having been *Dipper Mouth Blues*.

My own personal preference is for the King Oliver Vocalion. No other, I believe, sustains the melody's inherent sadness so well as the version by the composer's own Plantation Club orchestra in 1925. The piece recreates through implication the feelings of joy and melancholy. A variety of emotions, easily discernible to the listener provided he will permit himself to be drawn into the feeling, radiate from the solos and ensembles.

Each of the four choruses of the composition is divided into three phrases, twelve measures in length. The Oliver orchestra strikes out immediately with an arresting note. After the joyous ensemble opening which accounts for the first two phrases of the chorus, the theme subsides with Darnell Howard's low-register clarinet; then pitches higher by change of register, completing the third phrase, beginning the first of the following chorus. Next, during the final two phrases of the second chorus, Kid Ory's now traditional trombone asserts an emphatic voice, rising to an eventual crescendo leading to a brusque shift to the third featured instrument. Oliver's lone trumpet relieves the imagery created

by the trombone in a solo which fills out the third chorus, and which has formed the basis for the trumpet solo on almost every subsequent recording of the piece. The solo is in a disturbed melodic line, the motif emphasized by broken, staccato effects in the low-toned reed section acting in unison with percussion.

The final ensemble is in a counter-emotional pattern. Three voicings may be heard. While the trombone sketches the bare melody—a plaintive, wailing Blues theme—the reeds, seemingly acting as percussion, provide the rhythm. The brass, with dominantly happy phrases, cuts away from the Blues sung by the trombone, with both orchestral sections repeating again and again, in

a constant affirmation of the dual mood.

In this Oliver version of *Sugar Foot Stomp*, as in the others, each soloist not only suggests a different emotion-mood, but his interpretation is rich with his own individual inflections, slurs, breaks, modulations, intonations, phrasings, attacks—all of which bring a variety of meanings to the music, to the phrases of the music, and to the individual notes whose sum total comprises the music.

It is in the soloist's phrasing and grouping of a series of ideas, and in his attack on each individual note wherein lies the spirit of the piece. In hot jazz the emotional overtones are not lost merely because of its brevity of expression. The emotional

content is tightly packed, but it is undeniably present.

Approximately the same patterns may be traced through the other ten versions. The two earlier Olivers are specimens of a cruder but still vigorous kind of polyphonic jazz which was so characteristic of the time (1922). Just as Oliver set the style for trumpet soloists who followed him, so Johnny Dodds, in these two diskings, modeled the style of the clarinet solos which appeared later. Only Benny Goodman departs radically from the original Dodds' phrasing, retaining, however, the inherent Blues flavor of the solo. The five Hendersons are notable for their profusion of great solos and *precisely* right ensemble-percussion support

lent to each soloist. In particular, listen for the virility of the Louis Armstrong trumpet on Columbia 395; compare this with the intensity of the same solo in the hands of Rex Stewart on the Henderson Crown, and the alternately sad and gay impressions in the concentrated Harry James solo on the Goodman platter; check these against the early Oliver trumpet choruses. Each reveals a different approach to a given theme; each contains the essentials of jazz, technically and in the spirit reflected.

The numerous trombone solos on the Henderson versions approach the theme with gaiety of stride, personalized by the individual soloists; Charlie Green on Columbia 395,

Jimmy Harrison on the Crown, Claude Jones and Benny Morton on the Melotone and Victor. All share a marked mood-contrast, as well as a technical one, to Kid Ory's tromboning in the Oliver Vocalion and Honore Deutray's in the two early Olivers. The large orchestral effect of Henderson's own piano interludes on the Victor version injects a new concept of expansiveness into his interpretation. Similarly, both Spanier on trumpet and Shaw on clarinet, in their waxings, display a deeply felt consciousness of the underlying Blues melancholy of the theme, yet neither quite making of it a tragic, depressing episode.

If anyone would sharpen his listening ear for hot jazz, I believe that

these eleven interpretations of *Sugar Foot Stomp* provide ample material for a desirable beginning. In them one may discern all the essential characteristics of the finest hot jazz style—both its spirit and its techniques. On the technical side are found frequent use of tempo rubato expressed with freedom of spirit,¹ in-

¹ *Grove's Dictionary of Music and Musicians* defines it as a term which "expresses the opposite of strict time, and indicates a style of performance in which some portion of the bar is executed at a quicker or slower tempo than the general rate of movement, the balance being restored by a corresponding slackening or quickening of the remainder." It is this device which enables the hot jazz player to inject numerous subtleties and variations into theme-interpretations, and to bring to this

tense valuation of fierce polyrhythms in both the solo and section parts of the orchestra, a radical use of dissonances and polytonal harmonies, generous—and successful—experimentation with the potential capabilities of the individual solo instruments. To catch the spirit of jazz, the flavor of our time, the jazz player utilizes all these techniques: they are the materials out of which he hews his

music the emotional spirit and content through which our age is honestly delineated. Of course, like any technique, tempo rubato is but a means to an end—that of shading and qualifying the statement of the original motif, thus bringing it into conformity with the enormous complexities and extensions of present day living.

interpretations of the theme. The resulting musical sounds give off that elusive essence which I am calling the spirit of jazz. It is there in abundance in the best hot jazz, incorporating into its essence the emotional substrata required of music greater than folk art. The claim that jazz is a native American folk art sets forth a thoroughly specious argument frequently employed by those who do not understand the inner emotional nature of jazz.

During the past ten years, since Benny Goodman first was featured on a commercial radio program called *Let's Dance*, Americans generally have become aware of hot jazz by

the name, "swing."¹ One of the definitions of swing, concocted and widely quoted during the thirties, held that it was "collective improvi-

¹The jazz purist scorns the word, prefers to retain it is a reference to big-band jazz exclusively; the phrase, hot jazz, is held in reserve for small combinations using no scored arrangements—those groups which feature their instrumentalists in an endless series of take-your-turn solos, interspersed with occasional ensemble jam choruses in which the soloists interweave their melodies. While this distinction is not objectionable, it cannot be maintained categorically. Much of the greatest hot jazz recorded in the twenties was waxed by big bands. Even the purist will not deny that big bands such as McKinney's Cotton Pickers, Fletcher Henderson's, or Duke Ellington's are among the foremost representatives of the hot jazz idiom.

sation." Now the word improvisation has been bandied about without much regard for its precise meaning. Merely as a warning, then, I feel that it should be pointed out that its use in hot jazz terminology differs from the specific meaning attributed to it by *Grove's Dictionary of Music and Musicians*.

In hot jazz, the term improvisation, usually accorded only to solos, implies that the player of the solo is free to *ad lib* his own individual conception of the melody. In fact, it is this very thing which enables hot jazz musicians to bring breadth and variety to the music. However, it is common knowledge that the original Benny Goodman Trio worked out its

arrangements *in advance* of public presentation. It perhaps did not stop to annotate its scores, but without question it can be assumed that they were imprinted vividly on the memories of Messrs. Goodman, Krupa, and Wilson. The Duke Ellington orchestra likewise *deliberately plans* the most effective means for producing its kind of jazz. Many Ellington scores, in fact most, actually are annotated.

Why, then, are these two groups

often cited as the ultimate in "hot" or "improvised" jazz? *It is because they have given the listener the illusion of spontaneity.* That is a great achievement; it is an artistic achievement. They play with stupendous spirit and vitality; they are masters in the *interpretation* of planned music. Any planned, rehearsed, memorized, or annotated music requires vigorous and spirited interpretation if its fullest emotional content is to be transferred to the listener.

3. Esquire on Jazz 1934-1944

This chapter is devoted to a digest-reprint of some of the articles on hot jazz and hot jazz personalities which appeared in Esquire during the ten-year period since the publication of the now famous article, Collecting Hot, in February, 1934. It is fitting that, on the tenth anniversary of that notable occasion, Esquire should devote an entire book to the furtherance of an appreciation of the most American of all the arts — hot jazz music. In the main, the articles speak for themselves. All footnotes save one (the exception is so indicated in footnote on page 56) are comments of the editor, and do not reflect a criticism of the author, but have been written solely for the guidance of the reader who wishes to pursue the subject more closely. It is hoped that the number of such readers will be great, that their additional numbers will provide the greater impetus that hot jazz so richly deserves. The original date of publication is noted in each instance.

COLLECTING HOT

by CHARLES EDWARD SMITH

(First published in February, 1934)

IN ONE of the lesser known hot spots of Harlem the featured musician is Sidney Bechet. Bechet plays a New Orleans clarinet. Amongst jazz collectors he is a venerable person, not in age but in experience. Although but thirty-six, Bechet has played the clarinet for twenty-nine years and has the further distinction of having taught Larry Shields (Original Dixieland clarinet) and Leon Rappolo, a *hot* musician who remains unsurpassed in the jazz world.

Fugitive and tremulous, the tone of Rappolo's clarinet fills the listener with an overwhelming nostalgia. He

made unforgettable records of *Tin Roof Blues* and of *Tiger Rag*, after which he retired to a sanatorium, his clarinet shelved and his mind shattered. From then on what was immortal of Rappolo, his *hot* clarinet playing, was accessible only on a score or so of records, pressed before the days of electrical recording. Today these records—the Gennetts as they are called—are the cream of the jazz crop. Collecting *hot*, in any comprehensive sense of the word, begins with pressings made by five or six early bands on the Gennett records.

Collecting *hot* refers to collecting *hot* jazz records. Some collectors content themselves with records acquired at second-hand or at most at

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standard prices, some go as far as to acquire master records (records from which editions are printed), and still others covet variations of initial recordings, recordings different in content but identical both in title and serial number. Pre-electrical records and records made to sell at low prices are especially rare. A classic example is that of a college student who paid over a hundred dollars for an old blues record, the master of which had been destroyed. This ardent collector refused a depression offer of \$75.00 spot cash for this single item; but the pay-off came when the prospective purchaser, himself a collector, picked up a clean copy of the same record in a remainder pile for the sum of ten cents!

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Fortunately, except in its dénouement, the above transaction is an extreme example of what *can* happen (and not what usually does happen) in collecting *hot*. No doubt in time certain records will be stamped as collectors' items and this will give them a value over and above their original price, but at present collectors' items are to be found in remainder piles and other places where old or secondhand records are for sale.¹

¹ During the past ten years, secondhand stores and remainder piles literally have been shorn clean of practically all good or fair condition copies of recordings now long since established as so-called collectors' items. In 1934, however, the opportunity for buying such discs, even in new condition, over retail counters, was still feasible; while secondhand stores were

These piles of old records are to the collector what old libraries are to the bibliophile—prospective treasure caches. He may examine five or six hundred records without a single strike—patience is notoriously a collector's virtue!—and then come upon an old Harmony record by the Dixie Stompers of a piece called *Snag It*. If he knows his stuff he will recognize that this is an early record by Fletcher Henderson's orchestra, and a gem!

The status of *hot* today is quite different from that of its early days, i.e., little more than a decade ago.

loaded with the older Gennetts, Paramounts, Okeh's, Vocalions, and Brunswick's.

Today a check-up reveals collectors of *hot* in almost every college and preparatory school in the country.¹ The substantial following enjoyed by Louis Armstrong is due largely to jazz enthusiasts at prominent universities—Yale, Princeton, etc.—who began collecting his records five or six years ago. That the popularity of *hot* jazz is not even more widespread may be attributed to the lack of any literature of *hot* as a special field,

¹It is to Smith's credit that he recognized this minority trend which, in 1934, was widely scattered, completely unorganized, and in no sense a movement of any considerable importance. Midwesterners, perhaps, were more fortunate in having heard many of the jazz greats in person during the 1920's, when Chicago was a hotbed of hot jazz.

and also to the deadening effect of the shallow emotionalism of *sweet* (popular) jazz upon the public ear. *Hot* recordings in the United States average about two thousand sales. In England and France, where there has been less of *sweet* and a reasonably wide dissemination of knowledge on the subject of *hot*, recordings

¹The impression here is somewhat erroneous. The interest in hot jazz in England and France, while more coherent and organized, was in no way comparable to that in the U. S., where the interest, though wide, was scattered and disorganized. While Europeans rarely had the opportunity to hear great hot bands—except via phonograph records—Americans frequently gave substantial boxoffice support to the personal appearances of the orchestras themselves. In this country, the concentra-

average as high as six thousand copies.¹

From its inception the term hot differentiated what was genuine and had the quality of folk music—whether slow Blues or fast stomp—from what was imitative and blatantly derivative, called *corny*, and the vast field of *sweet*, popular jazz. *Hot*

tion was less on records than on in-the-flesh performances. In addition, the distribution of records here was poor during the 1920's and early 1930's. Most of the hot or "race" records of Gennett, Paramount, Okeh, Vocalion, Brunswick and Columbia were available, usually, only in the Negro sections of large cities, where they enjoyed a wide sale. However, the more general outlets, where what are now collectors' items were available, were few and far between.

jazz, apart from its initial spurt, received no recognition from the higher cultural levels, and the masses, seeing that *hot* was in disrepute, succumbed to the Lorelei of *sweet* jazz—jazz which plucked at the surface emotions with a monotonous persistence. Art Hickman and other purveyors of *sweet* rose to meteoric fame while white men who continued to play *hot* received the chauvinistic appellation of "white niggers."¹

A *hot* collection tells the story au-

¹ Hickman dates back to about 1915. His fame was no more meteoric than that of the Original Dixieland Band. On the whole, Smith's implication is sound, although it is not a fact that all purveyors of *hot* either (1) starved from lack of work, or (2) made impossible concessions to *sweet* in order to earn a living.

dibly. On the early records by the Original Dixieland Jazz Band (both Columbia and Victor) one may discern the underlying spirit of Negro Blues sometimes conflicting with the jerkiness of ragtime. The victory of Blues tempo was the victory of the fox-trot over the one-step. Although a New Orleans band, the Original Dixieland group was composed of white men who had, perforce, to assimilate the Negro's music, and this may be one reason they exhibit, better than any other band, the welding of ragtime and Blues tempo. Their renderings are not particularly impressive to most ears, but musicians and discriminating collectors know that this band had had an incalculable effect on *hot* jazz, especially as

regards their facility for setting up an unceasing rhythmic flow within the melodic pattern. The Original Dixieland established a tradition, both in melodic and rhythmic patterns, carried on by The Cotton Pickers, reintroduced by the Mound City Blue Blowers, Chicago Rhythm Kings, Louisiana Rhythm Kings, Red Nichols and His Five Pennies, Bix and His Gang, and such jazz-conscious individuals as Duke Ellington, Benny Goodman, Jack Teagarden, Gene Krupa and Joe Sullivan.¹

Of course, not all collectors follow the historical path in their choice of records. There are innumerable

¹ See chapter 6, The Historical Chart of Jazz Influence, for complete historical picture of *hot* bands and instrumentalists.

enthusiasts who collect nothing but examples of Louis Armstrong's *hot* vocalizing and trumpeting. Some confine themselves to his more recent period of interpreting, oftentimes with great musical originality, *sweet* numbers such as *Just a Gigolo*, *Love, You Funny Thing*, etc. Others prize his early race records, *Savoy Blues*, *West End Blues*, etc., on many of which both Armstrong and Earl Hines, the great Negro pianist, are discernible; and on the early King Oliver records. This might be going far enough for most of us, but purists among collectors of Louis also insist upon ferreting out every vocal—the singer being secondary—on which the *hot* Armstrong trumpet

insinuates itself between phrases.¹

Some collectors want words as well as music. Curiously enough, it is not easy to satisfy this taste. The number of men who sing *hot* is extremely limited. Outstanding are Louis Armstrong, Negro, and Jack Teagarden, the latter being one of the few white men who sing with distinction. While there are many Negroes who sing *hot*—some of them, like Cab Calloway, excellent—Armstrong is the greatest of them all.

Teagarden is less spectacular but a favorite with collectors who prefer his vocalizing to that of any other white man in the business. And with good reason. Teagarden's best vocals

¹ See chapter 8 for a complete Armstrong discography.

are second to none. His trombone playing resembles his singing and, it might be truthfully said, *vice versa*. The quality of his voice suggests the burr of his trombone.

Collecting, in any line, need not be a matter of discrimination. One man collects nothing but records of *I Wish I Could Shimmy Like My Sister Kate*. Another secures for his albums every known recording of *St. Louis Blues*. On the face of it this would seem to be a rather harmless method of ridding one's self of one's money even though the chances are that on compositions such as the above, recordings might average five per cent *hot*. They *might*. However, that would still leave about fifty per cent *corny*—symphonic ver-

sions, pseudo-*hot* concoctions, etc.—and residue which, when the critical thermometer was applied, would register a decidedly luke-warm temperature.

As for the five per cent, that is only because certain pieces, these being among them, lend themselves readily to *hot* playing. *Tiger Rag*, *Farewell Blues* and *Washboard Blues* are examples of the species. These numbers have survived the "brief span" usually accorded jazz compositions. Modern parallels are *Dinah* and *Sweet Sue*.¹

¹ See the December, 1943, *Esquire* for Robert Coffin's article, *The Ten Best Jazz Tunes*, for further discussion of what might be called The Evergreens of Jazz—tunes which have been played through the years.

From the point of view of collecting, jazz history wrote its greatest chapter in the Gennett period, the period of recordings by the bands mentioned early in this article, and one or two others. These records, pressed about ten years ago, and now scarcely obtainable, represent the purest of *hot*. Until they are re-recorded, however, most collectors will have to resort to more accessible examples.²

² Repressings of old recordings since have been issued in considerable number, particularly during the past several years. Not only have private organizations re-issued old or pressed new recordings of experienced hot men, but the big commercial companies finally have dug into their files and come forth with many of the great jazz records of other days.

SOME LIKE IT HOT

by CHARLES EDWARD SMITH

(First published in April, 1936)

A CONNOISSEUR of hot jazz, president of a recently formed organization known as the United Hot Clubs of America, was in Chicago to run some swing music into the *hot* groove for the English Continental record trade. The chances are if you're in the right town, no matter how large, you can find a *hot* musician though his name be as obscure to the public as that of Peck Kelly, the Texas pianist plugged by Jack Teagarden. Aware of this, he questioned a Negro musician of Chicago's south side. Did he remember Meade Lux Lewis, who recorded *Honky*

Train Blues about eight years ago? The musician said, Did he remember?—Lewis was his best friend!

Meade Lux Lewis was at work in a garage, directing the full play of a hose on a slightly dusty car. Yes, he said, he worked, and, no, he had to admit, he hadn't played *Honky Tonk Train Blues* in seven or eight years. He'd try a hand at it—two hands—if that was what was wanted. It was. And that was how *Honky Tonk Train Blues* happened to be re-recorded lately.

The most amazing case of rediscovery has to do with Sidney Bechet, the New Orleans Negro whose talent on reeds had become something of a legend, due to the limited number of records on which he played.

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Bechet had received considerable attention in the *hot* journals of England, France, and Belgium. He was known as the man who had shown some things about reeds to Larry Shields (Dixieland) and Leon Rapolo (New Orleans Rhythm Kings.) He was known even better as having conquered the Continent playing clarinet with Jim Europe's fabulous conglomeration of American Negro musicians. He had been commended and esteemed in these journals. Nevertheless, Bechet was making a modest living in Harlem not as an expert on reeds but as a tailor!

One day a friend called at his flat. A little black and white kitten that knew the taste of creole gumbo was

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doing a flying trapeze act on the portieres. Bechet seemed worried. "I've got to find a home for this kitten," he said. "I'm going on the road with Noble Sissle." That was something of a surprise, the visitor observed, since not long ago the primary concern seemed to be the last installment on a soprano saxophone. What had happened? "I used to work with Noble," Bechet said, "and this boy who owned the sax was in the band; I wrote Noble about it and he said he had been wanting to get in touch with me."

More interesting than the rediscovery of individual talent is the continual discovery of talent in name bands, known in trade circles as "popular orks." The field is so wide

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that it would be impossible to list all of the promising material. In this search every *hot* musician is a scout and every name band a fertile field, whether it be acting well-behaved on a "pop" tune or serving up corn-on-the-cob with a pre-war label.

The peak of the carousal incognito is of course the record date. Here there is no color line and you are tops whether you play in the Rainbow Room of Radio City or in a cellar in the Bronx. That is, if you play *hot*. Add to this set-up a bit of swing-age folk music instead of a "pop" tune and the boys have already forgotten that the scene is a prosaic recording studio where the control man is apt to tell them to "quit building a house," and the hour is

about noon, tantamount to grayest dawn for a musician. The urge to swing is, as the French critics express it, terrific. The "take" light flashes on and the cast of characters for *Apologies* and *Sandin' the Vipers* (Mezz Mesirow's band) goes into action.

Mezz, an old Chicagoan,¹ has

¹ Author's Note: Chicagoan: Specifically, one who was in the record band, McKenzie & Condon's Chicagoans or Chicago Rhythm Kings. More generally, one who plays "Chicago" style, or a band playing this style. True Chicago style derives from the Dixieland style of New Orleans, modified by others. Ed. Note: Dispute has raged for years with regard the use of terms such as "Chicago style" and "New Orleans style," since there never has been any accepted standardized meaning of the phrases. An eloquent case against usage of

credit for his record band but the baton is absent, Mesirow preferring a clarinet. He sits in with this all-in band and they keep that way for four sides, two of which RCA Victor released here and all of which have been released abroad. The flab-tone trumpet is Renald Jones from Chick Webb's ork. The *hot* trumpet is Max Kaminsky from the name band of Jacques Renard. Bud Freeman, also a Chicagoan and a master of the tenor sax, is one of the stars of the Ray Noble conglomeration. John Kirby, the string bass man, is with

the term "Chicago style" was contrived by critic Bob White in an article titled *Chicago style?—It's a Phony Myth!* in the March, 1941, *Music and Rhythm*.

the new and well organized outfit brought into Roseland recently by Fletcher Henderson. Chick Webb is the percussion pappy of his own band and Floyd O'Brien interprets the slide trombone in the brass section of the Phil Harris ork. Bennie Carter, the alto sax, is touring France by this time and Willie Smith, piano, is, as the boys say, around town somewhere.¹

Let us take another pressing that stirred the *hot* brotherhood recently, the Columbia of *Bughouse* and *Blues in E Flat* by Red Norvo and His

¹ Kaminsky and Freeman are now in the armed services. Webb is dead. Kirby leads his own combination, as does Carter. Mesirow, Smith, O'Brien, and Renault are still "around town somewhere."

Swing Octet. Red has his own swing outfit (which is not the same as this record band) and is a graduate of the nighteries of 52nd Street in New York. He plays a xylophone. Red is always in the *hot* groove, and in *Blues in E Flat*, with Teddy Wilson, piano (who solos at Famous Door) and Gene Krupa, traps (formerly w. Benny Goodman's Orchestra) contriving the ideal background, he plays what connoisseurs must admit is nothing less than a *hot* gamelon. The string bass is variously attributed to John Kirby of Fletcher's band and Art Bernstein—in vain do the critics of cacophony implore the record companies to list personnel not for each "date" but for each side! The guitar is the famed George Van Epps

—you recall the banjo-playing Van Epps family—and he is from Ray Noble's ensemble.

Johnny Mince, clarinet, is a Nobleman. Chu Berry, tenor sax, hails from Fletcher's band. Jack Jenney, the Teagardenish trombone, was recently on the air in a Lennie Hayton series. Special mention should be made of the piano and cornet choruses which, with Norvo's send-off chorus, are the distinguishing features of the record. Teddy Wilson's piano playing in this Blues reminds one, structurally, of a Bix chorus. It has sobriety, depth, and is implacably resolved. The cornet player is Bunny Berigan who left Benny Goodman's band to play on the air. Like Wilson and Krupa, his is an unmistakable

talent. A clear full tone in clear patterns assails the ear. Berigan has considerable ability, and in scorning the ceiling-climbers he shows sincerity. This word *sincerity* has been worn pretty thin by the scribes and pharisees of Broadway but it is still the only word that links up *hot* musicians with their folk-music predecessors.¹

When *hot* men turn off the heat the resultant vacuity is as stifling as oxygen-less air. Hence the urge to praise them when they're all-in, the

¹Mince is now in the armed services. Berry and Berigan are dead. After leading his own band for four years, Krupa is back with Goodman. Jenney has fronted his own band, is now playing with Ace Hudkins. Wilson heads his own outfit.

necessity to deprecate ceiling-climbing (high notes *qua* high notes) and other feats of a purely gymnastic nature.

Various *hot* clubs have instituted jam sessions. These are the affairs, hitherto impromptu, at which the *hot* musicians from name bands "get off." The *hot* clubs have aroused the curiosity of the public. Patterned after the Rhythm Clubs abroad, with which they are affiliated, the United Hot Clubs of America are "dedicated to the universal progress of swing music" and "seek no personal gain." Among the founders of the clubs are some of the country's most prominent collectors of *hot*: John Hammond of New York; Edwin M. Ashcraft III, of Chicago; William H.

Coverdale, Jr., of Birmingham, Alabama; Marshall Stearns of New Haven, Conn. Their first act as a national entity was the repressing of *China Boy* and *Bull Frog Blues* on which Muggsy Spanier and Frank Teschemacher, clarinet, star of the old Chicagoans, are featured. The other band members had lives of their own (one was a dentist) and went back to them after making this one record. Their intention (U.H.C.A.'s) is to release further out-of-print numbers and perhaps also wax special pressings.¹

¹The Hot Club movement has resulted mainly in the reissuance of old records and the pressing of new ones featuring great hot talent. The United Hot Clubs of America have issued some 50 such records since 1937.

JAM IN THE NINETIES

by E. SIMMS CAMPBELL

(First published in December, 1938)

IN THE LATE eighties and early nineties, the era of tinsel and gilt, heavy furniture and mustache cups, SWING was born. Where it was born is particularly important, because this may account for its irrelevance and utter rowdyism, its very elemental nature. Memphis, St. Louis and a host of Southern towns claim credit although New Orleans seems logically to have the preference because of the great number of ragtime Negro musicians gathered there.

At this time New Orleans was steeped in wickedness, bawdy houses running full blast, faro games on most

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street corners and voluptuous creole beauties soliciting trade among the welter of gamblers, steamboat men and hustlers of every nationality. New Orleans was not unique in this respect, as most American cities had their proscribed red-light district, but New Orleans was more colorful. Spaniards, Italians, Germans, French and French Negro, Swedish and a great spattering of Portuguese—and all of them speaking creole, the handy bastard French, the *patois* French which today has not changed one iota from its original form.

Here in this port of all nationalities, this western hemisphere Marseilles, came a conglomerate group of itinerant musicians—coon shouters, honky tonks, black butt players (Ne-

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gro musicians who could not read music)—all of them seeking their pot of gold in this paradise of pleasure. Most of them had little or no training in their respective instruments but they had a rhythm and a timing that appealed to the catholic tastes of this segment of America. The sky was the limit in *hot* ballads and there was no such thing as controlled music. New York was too far away and New Orleans was the mecca of entertainment to these Southern minstrels.

True, respectable New Orleans as well as respectable America sang and played Irish ditties or saccharine sentimental tear jerkers—*Whisper Your Mother's Name*—The Curse of Saloons and the Little Nellie's Gone Astray creations. All America cried in its

beer over them, but the gulf was too wide for pleasure-loving America to span, from Stephen Foster's *Old Folks at Home* to the sedate piano music (song and chorus) of the horse-hair parlor days. Barbershop chords were all right, too, but New Orleans had gone on a bender—and when a man or a city goes pleasure-mad they want music with “umph”—something that's on the naughty side, that tickles the senses, that starts them bunny-hugging. Ragtime filled this bill perfectly.

Possibly the first ragtime number originated in a bagnio and I know of more than a score that were actually created in them, having traced them back to the musicians who wrote

them, tracing others through musicians who had played in bands with the original composer—although I must confess that nothing is harder actually to track down than a musical score. It is stolen from so many sources—the so-called Classics are dipped in and musicians are as jealous and touchy about giving credit to their fellows as prima donnas. A few of the numbers I actually saw created, written all over the back of envelopes and policy number slips in all-night joints in St. Louis (pardon my misspent youth) and I have heard these same numbers, fifteen years later, presented for the edification of swing enthusiasts on the concert stage. Without mentioning names, many of our greatest swing artists

have played, at some time or another, in these dens of iniquity—or halls of learning, according to your esthetic tastes.

One thing, you may be certain, they were never created in a classroom where harmony and composition were taught. It is sometimes sad to contemplate, but few lasting contributions to popular music have ever been born in cloistered surroundings.

Ta-Ra-Ra-Boom-Dee-A was written in the house of Babe Connors, one of the more colorful Negro madams, in 1894. It was essentially ragtime—in 4/4 time, the name rag being given because the playing was ragged—one played between the beats, not on them, just as swing today is irregular but is played in a

faster tempo—a stepped-up version.

Every house with any pretensions to class had a beautiful mahogany upright piano, strewn with the usual bric-a-brac, cupid, Daphne and Apollo and ornate throws and the ever-present mandolin attachment. It added tone. A friend of mine who used to play the piano in the famous Everleigh Club of Chicago mentioned that they had a gold piano—where he composed many a piece—and where his tips were the highest he had ever received, then or since.

These madams were ever on the hunt for good musicians, but particularly good piano players, as a piano could be toned down and the less noise in the wee hours of the

morning, the better. Possibly a tired Romeo could be coaxed into spending just a little more if the music fitted in with his mood.

The usual procedure would be to invite the chosen entertainer to stay at the house while he was in the city—and musicians at that time were not getting any hundred a week for their playing—and his cakes and coffee were free, with, of course, all the liquor he wished to hold. He could play any way he wanted to as long as he was good, and he could improvise all he wanted—just so long as he didn't stop. No matter how often he played certain numbers, the audience was continually changing. Here, when liquor, used to fight off ex-

haustion, had befogged the brain, many of the discordant and eerie chords were born. I have talked with many a swing musician who has admitted that he has improvised these weird minor chords in these houses and one of them used to chew calabash weed to keep him going.

Because of the tremendous amount of energy needed to play four to six shows a day, and then doubling every night to augment their meager wages, many musicians fell into this pernicious habit.

Negro musicians were paid next to nothing, the finer white dance halls barring them, and their greatest revenue came from playing "gigs" (outside jobs—special groups of three or

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four who were especially hired to play for wealthy white patrons at private house parties) and in playing in the finest sporting houses.

You must remember at that time that Negroes had no union of their own, were not admitted to white unions, and it was impossible for them to market their songs unless they sold them outright to white publishers—and the top price was fifteen dollars, with ten being about the average. These smart publishers would keep the scores of songs stowed away in drawers, much as a man keeps gilt edged bonds, and at a propitious time they would revise here and there—change the title and lo!—a popular hit tune was often

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launched on the market in New York. It often made a song writer who never would have reached the top unless he had the ideas of these Negroes to fall back on.¹

True, many a white musician shared the same fate, but he was not continually relegated to the bottom as were these early-day Negro pioneers.

This shunting aside naturally made the Negro draw into himself. With no outlet to exchange ideas on music other than with members of his own race, he became more and more es-

¹ The uninitiated may greet this fact with skepticism. The truth of it cannot be denied, however, as a little personal research would soon reveal.

entially Negroid in musical feeling and in interpretation. Jam sessions are as old as the hills among them—it was their only medium of expressing themselves, of learning—and it was the training school for the colored boy who hoped some day to become an accomplished musician. None of them had enough money to study his instrument, learning everything he knew from these early jam sessions, improvising and going ahead purely on natural ability. All of them patterned their playing after some musical giant who was the legendary John Henry of his day, some powerful cornetist or piano playing fool whose exploits on his chosen instrument were known throughout colored America. Camp meetings,

funerals and lodge dances gave the embryo musician his first chance, and much later, about 1908 I believe, when the T. O. B. A. (Theatrical Owners Booking Agency) was formed, these musicians as well as entertainers had an opportunity to play before small theatres in the colored sections of various cities.

Before that time, minstrels and itinerant peddlers of tunes would go from town to town, but because of the precarious way they made a living, many towns never had an opportunity to hear them. Now this was all changed. Bessie Smith, Mamie Smith, Ma Rainey, Ida Cox, Clarence Williams, Butterbeans and Susie, all great names in the "Blues" constellation to Negroes throughout the

United States, were swinging and playing the Blues years before white America recognized them. Tom Turpin of St. Louis, Scott Joplin, Jelly Roll Morton were the early great swing pianists, and by great I mean that their pieces were as intricate as Bach. They wrote trick arrangements, exciting tempos, difficult passages, and at this time the great Handy was writing. *Atlanta Blues*, *St. Louis Blues*, *New Orleans Blues*, *Memphis Blues*, *Beale Street Blues*, *Rampart Blues*, *Market Street Blues*—all these were written before 1912—just about the time Benny Goodman was three years old.

And later the great flood of records, records that are now collectors'

items to the swing enthusiast. A respectable family of the nineteen twenties would not be found dead with any of these abominable discs in its home.

All through the nineteen twenties, came this endless stream of Blues records—and who bought them? Dealers did not and the chances are ten thousand to one that you haven't five of them in your collection. They were a solace to Negro domestics, who, after working for hours over laundry tubs, mopping floors and shining brass, would go to the dingy comfort of a one-room flat in the Negro tenements and there put these records on their victrolas. It was a release from things white—they

could hum—pat their feet—and be all colored. "Blues, blues—jes' as blue as ah can be—No good man done lef—and lef' po' me."

Sporting houses were possibly the next best bets for these records and they bought them by the armful. The records sold for fifty cents with a top price of seventy-five and they were continually needing replacement as the patrons would play certain favorites over and over again until the grooves in the discs were worn down. Every joint from New Orleans all through the Delta up to St. Louis, Kansas City, Chicago, Detroit, on out to the coast had stacks of these records. Dim lights and the Blues—heady music as intoxicating as any of the wares for sale.

SWING IS FROM THE HEART

by B. S. ROGERS

(First published in April, 1939)

WORDS can't make you feel swing—but can words make you feel what is contained in any kind of music? If you have gone to a concert to hear one of Beethoven's last quartets and have responded to it, the next morning you can probably recapture your experience by reading Olin Downes' or Lawrence Gilman's review. Moreover, you can learn how Beethoven used the technical material of music to arouse that response in you. That is all. No amount of eloquence on the part of the eminent reviewers can make you respond if

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you didn't do so the night before—and certainly their words will be just words (very fancy ones, to be sure) if you didn't hear the quartet in the first place. The latter is an important point because many people say they can't understand swing, when the truth is that they have never heard it. They have heard commercial dance bands; they may even have heard celebrated swing bands playing commercial music, but they haven't heard a hot outfit playing hot music.¹

For it is my conviction that anyone

¹ If the implication here is that no big commercial bands, so-called, ever play hot music, it must be put down as misleading. The author himself elucidates this point in more detail later in his article. It is true, of

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who isn't tone-deaf (a physical disability) or ultra-refined (a psychological disability) can learn to appreciate and enjoy swing.

If, then, you know in advance that my words can only help you understand what a swing musician tries to do and how he goes about it, and cannot substitute for the musician himself, you will not be disappointed. Swing is an art, and there is no short cut to the appreciation of any art.

But what does the word mean? After all, swing, like jazz, doesn't

course, that most of the jazz heard by most people is not of the hot kind—if hot jazz is taken to mean jazz containing varying degrees of that elusive element—a sincere art-quality.

mean merely an emphatic and powerful rhythm. It means that and more. The "more" is the relationship between the rhythm and the melody of the composition, plus the tones achieved by the performers on the melodic instruments, plus the manner of playing the notes, plus the effects created by pauses, "breaks," etc. The result is an intoxicating sensation—a sense of dancing breathlessly through space—which may be felt by any willing listener.

Now we're down to brass tacks. What, in musical terms, does the listener hear?

The basis of swing is syncopated music in 4/4 time. In ordinary 4/4 time—that is, in folk and classical music—the accent is on the first and

third of the four beats which make up the measure. In syncopation the accent is on the second and fourth beats (the offbeats).

The best jazz has the greatest amount of syncopation, while in commercial dance music the syncopation is weakened and subdued. There is more to the story than that. It is possible to get strongly syncopated dance music which is not particularly good jazz. The question is what is happening on top of the syncopated 4/4 measure?

Above the bass—the unchanging, ever-recurring meter with its strangely upsetting offbeats—which is maintained by the rhythm section of the band, the melodic section plays music which is rhythmically contrapun-

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tal to it. This means simply that the wind and reed instruments (trumpet, trombone, clarinet, sax) are creating a rhythm which is startlingly different from the one laid down by the percussion group (drums, piano, guitar, string bass). The former are playing not just one but a whole sequence of different rhythms—an almost infinite variety of them in a single piece—which oppose or contrast with the base rhythm, yet correspond with it at certain definite points.

Now you should be aware of one of the most striking distinctions between jazz and the Guy Lombardo type of music. In Lombardo's band the melodic and rhythm sections usually play in exactly the same rhythm.

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Now, too, you should realize how jazz is distinguished from a piece of classical music which has contrapuntal rhythms. In jazz there is always an insistent rhythm, a rigid bass, against which the varying rhythms are played. But when there are contrapuntal rhythms in classical music, *all* the rhythms are varying: none of them persist unchanged throughout the composition. (I know there are exceptions to this rule.)

The importance of the instrumentalists who maintain the insistent rhythm can't be overemphasized, for the forceful syncopation on which swing music is founded comes to a large degree from them. But they alone don't by any means make jazz.

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It is the work of the melodic section that really determines whether a band is swinging or not—in other words, whether it is playing hot music or mere ting-a-ling.

I spoke before of rhythms being *created* by the wind and reed instruments. The word "created" is the clue. The men performing on the melodic instruments are improvising. They are inventing rhythms as they go along. Moreover, they are developing an original melodic line. Each man in a small band—each group in a big one—is creating his own melodic line. But these melodic lines are not only rhythmically contrapuntal to the bass rhythm; they are contrapuntal, both rhythmically and melodically, to each other. So

now you know what a musician thinks when he hears that phrase, "collective improvisation," which has been so glibly bandied about by people who haven't the slightest idea what it actually means.¹

Think of what the improviser is doing. At the same time that he is

¹ Note carefully the paragraphs immediately following. In his next article, which actually is Part II of this one, Rogers approaches jazz improvisation in more detail, argues that the jazz purists push the point too far. The word improvisation, when it is applied to jazz performances, requires an understanding of the limitations of the term so applied. See an article titled *Musicians' Ignorance Shackles Jazz* in the June, 1941, *Music and Rhythm*; another, *Musicians Are Lazy and Jam Sessions Are the Bunk* in the March, 1941, issue.

creating an original melodic line, inventing or adapting hot licks to the mood and tempo of the piece he is playing, he must keep in mind the tune he started out with as the harmonic background, for his improvisation is within the outline of the piece as written. His chords are developments of the written chords. If they aren't, they don't belong; they are forced, artificial, corny. In *collective* improvisations—where there are several improvisers performing simultaneously (a jam session)—he is not only listening to the base rhythm and remembering the written chordal structure, but is also subconsciously listening to the improvisations of the performers besides him. There must, after all, be some relationship be-

tween the various melodic lines; there must be agreements as well as contrasts in rhythm and melody.

The crucial factor in the last chorus or jam session is the quality of the clash, known as cacophony. The melodic lines do conflict in places—not because the players deliberately decide that that is what they want, but because that is the nature of the music. That is hot music. If you were to write a score which includes all the melodic lines, you would realize that its texture is genuinely polymelodic. Polymelody is music in which each of the parts being simultaneously played has a melodic significance, as distinguished from a homophonic treatment of music (a sonata, for example), where one part

stands out as the prominent melody while the others are merely support or accompaniment. Now, in all poly-melody there is cacophony, clash, discordant sound—call it what you will. Isn't it curious, then, that critics should take cacophony for granted in, say, the music of Bach, but object to it in jazz? Is it because in jazz they have no discrimination—don't know how to tell cacophony that is valid from that which is not? The question is plainly whether the discords are exciting, stirring or merely disagreeable. Simple examples, but among the best produced in recent years: *Tiger Rag* and *China Boy* by the Benny Goodman Trio; *Runnin' Wild* and *Ida* by the Goodman Quartet.

Improvisation is the soul of jazz. Without it there is a body but no personality. Listen to a performance which hasn't got it (and what you're listening to is probably routine dance music), and you take nothing away; no emotion, no feeling of energy, no impression of character. It isn't necessary — in fact, it's impossible — for every man in a large band to improvise. Sometimes one does it against the normal rhythmic background, while the other melodic instruments quietly support the rhythm section. Sometimes an entire group does it: the saxes, perhaps, while the brass ensembles provide a harmonic accompaniment. No matter how it's done, the music called jazz — its surprising, shocking rhythms,

its colors and fascinating contrapuntal effects—is produced by improvisation. Without it the music is dull, flat, nerveless. It isn't jazz.

At its best the improvisation is ephemeral. Take a man with a fertile imagination and great skill who is working with a congenial band, and after a while, when the atmosphere that is generated is truly hot, when they are all playing with a passion and each is stimulating the other not only by his own invention but also by his elaboration of the other's rhythms and melodic figures, he will swing out in a burst of inspiration which comes straight from the heart. You must not be afraid of that sugary phrase. From the heart is precisely

the way they play. Their emotions are intense in such a moment; they are feeling. You may say that they are simple people, that at least they are not very cultivated if they can be so moved by such music. Quite right. Jazz wasn't created by intellectuals. It was created by common folk.

But since an appreciation of Mozart doesn't preclude an appreciation of jazz, intelligent people can and do enjoy it. They do so not in a spirit of slumming, but because no matter how cultivated you may be you are also capable of unsophisticated emotions—of raw tempers, simple melancholy, violent passion, and slap-stick comedy, and even moments of vulgarity. And surely you are capable

of being delighted and moved by fantastic musical colors and extremely complex yet basically savage rhythms. If you aren't, you are too refined to live in this world.

HOW MUSIC GETS HOT

by B. S. ROGERS

(First published in May, 1939)

IMPROVISATION from the heart can't be completely captured and set down on paper. How can the musician, after he has cooled off, recall in every detail his extraordinary hot licks? How can he remember exactly the way he sustained this note or shortened that one? The way he ornamented a written phrase with porta-

menti? The way he graced certain notes? The way he put in some notes and skipped others altogether? The way he paused here and there to create tension and suspense and break the rhythms? He can't. Given the conditions in which he first improvised, he will be able to play something that closely resembles his original performance. The repetition may be just as good or better or not so good, but whatever it is, it isn't absolutely identical with the first effort. If you want to find out for yourself, next time you are listening to a top, hot outfit ask the leader to repeat a number they have just played. Better still, compare Bix Beiderbecke's trumpet solos in the Memorial Album issued by Victor with

the original releases of the same numbers. The critical pamphlet by Warren Scholl which accompanies the album explains the unusual situation: "It was quite common in 1928 (when most of the records under discussion were made) to make several masters of every number, the orchestra playing its selection several different times and each performance being taken down on wax from which masters were manufactured. Then, if anything happened to the first choice masters, there would always be two or three others from which to pick a second choice. Where straight dance or symphony music was concerned, the two versions of the same selection were practically identical, but in the case of extem-

poraneous hot music the story was a bit different because stars like Bix and Tram (Trumbauer) created *something new* every time they improvised around a given theme. Therefore, the release of a record pressed from an unused master is comparable to the issuing of a brand new record. . . . With a few exceptions, every record in this album has been pressed up from a master other than the one used originally."

Obviously, jazz owes a great deal to the phonograph. In classical music a composition is made permanent by being written, and the performer's task is to interpret it as faithfully and intelligently as he can. In jazz the composition is the per-

formance itself, so that the performer is everything.¹ His work, his contribution to the musical idiom, can only be made permanent by the wax platter. The phonograph has enabled

¹ This sweeping statement implies that neither composers nor arrangers have a place in hot jazz. Unless hot jazz is limited purely and entirely to performances by small instrumental combinations—and there is no good reason why it should be—this is not the case. Any attempt to categorize the vocalized Blues section of Ellington's *Black, Brown and Beige* or his *Ko-Ko*, Henderson's *Rocky Mountain Blues*, Goodman's *Sing, Sing, Sing*, the Berigan version of five Beiderbecke compositions, or any of scores of others—any attempt, I say, to put these down as exclusively the efforts of performers and yet outside the realm of hot jazz because they fail to adhere to that narrow formula: such an idea must be

men to improve their own licks: I have seen musicians listening to a performance of their own, studying what was wrong or stale and what was right and fresh, so they could

labeled ridiculous and not in harmony with the facts. Duke Ellington is one salient example of a composer who *writes and scores* his music; true, it is scored for specific instrumentalists, but it is, nevertheless, scored and is dependent upon the performer only to the degree that a sonata or concerto are dependent upon performers; that is to say, for the interpretation. What Raymond Scott had to say on this subject in the November, 1940, *Music and Rhythm* bears directly on the issue. Scott put it this way, and there can be no questioning his argument: "Jazz is too young to have developed the artistic technique of playing freely and gracefully from written notes. Jazz playing is not a technique that has

develop further variations in phrasing and produce a finer rendition of the particular piece. Moreover, I have seen young musicians (and older ones, too) play the records of the

great instruments over and over again to study what the latter did and how their stuff could be adapted to different styles. The phonograph has also enabled musicians to *imitate* the

been going on for hundreds of years. It has not yet developed the skill to interpret another's creation with the same complete abandon that improvisation inspires. . . . Improvised jazz is tailor-made jazz, in the sense that the player molds material of his own choice in his own way—the way that is most natural and therefore easiest for him. But if written notes are not ideally suited to the mood and style and conception of the individual player, the quality of his true artistry is revealed by the degree of warmth and electricity with which he plays the notes. It takes years to develop a tradition of that kind: a lot more years than it has taken to produce a Coleman Hawkins, a Sidney Bechet, or a Louis

Armstrong. Assuming the mechanical expertness of their reading ability, these men could undoubtedly touch off another's creation with the spark of genuine artistry. . . . It is quite probable that jazz will develop a tradition of a sort in another generation. It will be in the hands of the composers (for the creation of written works) and the players (for the technically correct but warmly emotional interpretation of them). Composers really are improvisers who create more slowly, more carefully, than the spontaneous jazz improviser. But the great jazz player, the natural jazz player, can take the composer's annotated 'improvisation' and make of it a thing of beauty."

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styles of their betters, and even to memorize complicated original licks—and there is a great deal to be said in favor of this practice, for a secondhand good job is better than a firsthand bad job. Without such imitation the achievements of the foremost improvisers could not have been absorbed into the necessary tradition of swing.¹

But I do not want to carry this thing too far. Mr. Scholl did, I think, in the passage on page 77. While it is true that a hot improvisation

¹ Rogers' emphasis is well placed. Probably no hot jazz instrumentalist exists that will not freely admit that phonograph records have inspired him—that what began as imitation ended in the creation of a personal individualized style of playing.

can't be *completely* recaptured, a competent musician can repeat himself closely enough so that the average listener won't be affected by what differences there may be between the two jobs. After all, such matters as the length of a pause and the shortening of a note are rather subtle, and only an experienced listener can detect and react to them. Sometimes, in fact, a melodic line is so simple in structure, so emphatic and clean-cut, that the musician can remember it perfectly, although his delivery may vary in intensity from one performance to the next. A striking, clearly outlined phrase can, indeed, be *written* quite satisfactorily.

It is also worth noting at this point that a written score can direct and

control improvisations. Indeed, the performance of a large band, containing something like three trumpets, two trombones, and three or four saxes, is almost inconceivable without such a score. Thus, an arranger like Fletcher Henderson or Duke Ellington will not only indicate where a solo improvisation should occur and for how many bars, but will also write in the harmonic chords for the soloist's guidance. That is just to say, an outline is provided—a pattern which enables the soloist to improvise music which bears some sought-after relationship to the music being played by the others (both individuals and groups or sections). Without that annotated chordal structure, the performance would

probably be a mess, for you can't expect eight or nine wind and reed instruments to wander around and still make sense. But this should not be misunderstood; arrangers or composers of hot music don't write melodic lines for their soloists, but merely the material from which the soloists can get off.¹

¹ True; but as already suggested, the get-off is merely the instrumentalists's interpretation of the composer's musical idea, and the effectiveness with which the idea is conceived bears a direct relationship to the artistic unity of any given piece of jazz music. Of course, as Rogers proclaims, the quality, or lack of quality, of the original composition has a great deal to do with the validity of complete freedom of interpretation by the instrumentalist, or the more disciplined effort to interpret a composer's conception of a qualitative melody.

This brings up a question: why improvise? Most people who have only recently "discovered" swing put the question this way: why does a jazz musician take a popular song and make something so different out of it that you can't recognize the tune he started out with? Benny Goodman once answered it by saying that after a musician has played a tune over and over again what can he do but "kick it around"? Although that confirms my remark about jazz performers being bored with straight playing, it doesn't really answer the question. It does, however, hint at part of the answer by implying that Tin Pan Alley melodies are usually such poor stuff that they can't stand up under frequent repetition. They

are too obvious, monotonous, and therefore dull. This gets us to the real answer: the performers are musicians. They want to create; they want to speak out for themselves; they want to test, exploit, and develop the potentialities of their instruments; they want to arouse the audience by the new and interesting things they do. There are great traditions behind them for all this, but my point is made when I repeat that Tin Pan Alley manufactures pretty poor stuff. The average commercial melody is rarely as interesting as the original melodic line invented by a good performer in a hot jazz band. Anyone who can read music will agree.

Here the question naturally arises:

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what is good improvisation? How does one tell good improvising from bad? The answer, briefly, is that the performer's melodic line must be both interesting and logical. It must be logical not only in the sense that it has a definite connection with the harmonic base provided by the written tune, but also in that its own development is a convincing progression from the phrase with which he gets off. If it isn't logical in the latter sense, it is a broken or distorted line. What makes it interesting is variety in phrasing (which is to say that a given combination of notes must not be repeated too often) plus rhythmic variety. That is about as technical as I can be in my desire to define the simple statement that his

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melodic line is interesting when it is at once pleasing and stimulating. With a little experience and a fair ear, you should be able to tell it.

The only thing that remains to be said is probably the most important thing of all. Our discussion of swing has so far dealt chiefly with its form and contents; now we must consider its voice. For music, like oratory, is not only something said, but something said in a certain way; and since (perhaps not altogether unlike oratory) it appeals exclusively to the emotions, the manner of delivery is crucial.

The manner of delivery in jazz has been given a descriptive label: "the hot intonation." This way of playing has several remarkable features. To

begin with, the way a note is attacked in jazz differs sharply from the way it is attacked in classical performance. In the latter the attack is gradual in volume but constant in pitch, and the change in volume is upward—from soft to loud. In jazz both volume and pitch change; the note is attacked full, then *diminished* in volume, while the pitch drops too. The second point is the technique of slurring, *i.e.*, sliding from one note to another without the slightest pause. In classical performance, on the other hand, each note is attacked individually and cleanly. What results from the jazz technique is the sounding of tones which are foreign to classical music. The smallest recognized interval in Western music is

the semi-tone. But when you pass from one note to the next without pausing, as you do in jazz, you pass through the quarter-tone, eighth-tone, sixteenth, etc. Thirdly, there is the extremely important phenomenon of vibrato. In classical performance vibrato is permitted only to the string instruments. The brasses and reeds are strictly disciplined to play without benefit of the pulsating quality which gives a musical sound its tension—its *nerve*, so to speak.

To describe the effect of this way of playing music—to describe, that is, what the listener hears—is scarcely possible. Certain things we can indeed pick out; the introduction of fractional tones, especially quarters and eighths, is strange and distinctly

stimulating; the vibrato of the wind instruments imparts a feeling of suppressed passion; the barely perceptible diminuendo which follows each note is subtly suggestive of melancholy. But the total effect is something that must be left to the individual.

MUSIC AFTER MIDNIGHT

by JAMES W. POLING

(First published in June, 1936)

MUSIC is a generic term covering a multitude of sounds. Some people take their music in the form of opera, some prefer symphonic music, others are aroused by a hillbilly band and, I am told, there are even those who

go for crooners in a big way. Since I am fairly catholic in my tastes, I can listen to any of these forms of music without experiencing active nausea. But, for my money, give me *hot* music, music with a swing. Music after midnight.

You might call it jazz. I don't. *Jazz* has become an ambiguous phrase. Today jazz means different things to different people. A decade or so ago jazz music and *hot* music were synonymous. To the knowing, jazz will always refer to a particular type of music which, in order to differentiate, I must call *hot*. But the majority of people today call any form of popular dance music jazz. And, sad to relate, far too much of what is commonly called jazz is, in my

book, corny stuff played in the groove by a long-underwear gang. When I refer to jazz music I mean the *real* jazz and not the synthetic stuff which is customarily passed out to today's unsuspecting and gullible public.¹

Hot music requires an appropriate setting. Informality is the keynote of this setting. Your own home or apart-

¹ Ever since the mid 1920's, jazz has meant many things to many people, and it is doubtful if today, any less than in June, 1936, when this article was written, or 1928 when Guy Lombardo was the rage, the general public differentiates precisely between types of popular music and their relative artistic merits. Swing and sweet, however, have become widely accepted categories: broadly speaking, the former includes hot jazz.

ment will do nicely. Otherwise I prescribe the following—a small, intimate club, crowded, usually to the point of actual discomfort, and hazy with smoke. The hour is already later than is good for you; so, in resignation, you decide to stay a couple of hours more. After all, if you are going to feel bad on the morrow you might as well be thorough about it. When you look at the swizzle stick in your hand you realize, with perverse pleasure, that you've already given your wrist more exercise than your head will approve of. So you tell the waiter, "Another of the same."

And, what is all important, on the platform end of the room is a jam band that knows its way to town

and every member of that band is a brilliant soloist who, when told to get off, is a genius at producing hot "riffs." Perhaps the band itself will be backed up by a singer who knows how to swing and how to sell his stuff.

In other words, a hot spot.

When I say that most of what passes as jazz today is corny stuff, I am applying to it the most scornful phrase in the musician's vocabulary. To define it succinctly, corny (derived from "corn-fed") means out-of-date, rustic, old fashioned. A long-underwear gang is a sweet band, a band that specializes in music fit only for amorous morons and as a background for nasal-toned crooners.

The band of my heart's desire knew, I said, its way to town. In other words it knew syncopation and how to play it properly. Each member of that band when told to get off—when given an unscored solo break (as a matter of fact a jam band always plays without scores)—can produce "riffs"—inspired, improvised, syncopated musical phrases. And the singer with the outfit can do with his or her voice just what the soloist can do with his instrument, he can *give*. *Hot* music is a music of the soul. No musician, no matter how accomplished technically, can play *hot* unless it is in him, unless it is in his blood, his heart, his soul.

The *hot* man, when he goes into one of those spontaneous, highly

syncopated solos, is as intoxicated with his music as is his appreciative auditor.

Hot doesn't necessarily refer to music that is loud and fast; it may very well be soft and relaxed. *Hot* refers to a musical idiom and attitude, not to a tempo. The lifeblood of *hot* music is *ad lib* variations on a simple theme; counterpoint, particularly of the fourth or syncopated variety, involved harmonies, and syncopation, in which the accent is shifted to the unstressed part of a beat or measure.

Hot music is generally polyphonic music composed of melodies that support one another, as contrasted to homophonic music in which the melody is supported by chords.

BLUES ARE THE NEGROES' LAMENT

by E. SIMMS CAMPBELL

(First published in December, 1939)

FIRST off, let me say that I am no musical critic, neither do I look upon myself as a fumbling layman—appreciating the Blues form in American music from the pew of an enthusiastic but incoherent follower of *Le Jazz Hot*, that strange hybrid that has ripened in France under the aegis of Monsieur Hugues Panassié, who has an ear to the ground as well as an ear for *Le Jazz Hot*. Not that M. Panassié is insincere; neither are “jit-

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terbugs” insincere, but an intellectual approach to Blues that borders on the ridiculous with the attendant erudite mumbo-jumbo, is doing one of the purest forms of American music much more harm than good.

It is not necessary to form a cult, to read hidden meanings and mystical expressions as well as pretentious symbolism into something as elemental as Blues.

Books, essays and reams of scholarly European treatises have been written extolling jazz, the Blues and all of the music that American Negroes have written and played—and it can only be forgiven because of the grossest ignorance on the part of intellectuals who delight in faddism.

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There was in this country a “Negro Renaissance” as they called it—when every Negro who was literate was looked upon as a “find.” New York in 1925 and '26 was the hotbed of Intellectual Parties where Negroes who were in the theatre were looked upon as social plums, and the dumbest and most illiterate was fawned over by Park Avenue—Negro Art had arrived—African Art, Negro music—with Carl Van Vechten, recently turned candid camera addict, as its Jehovah. I know what I am talking about because I attended many of these parties and the “Intellectual stink” could have been cut with a knife—a dull knife.

The Blues are simple, elemental—they have the profound depths of

feeling that are found in any race that has known slavery and the American Negro is no stranger to suffering. Out of the work songs and Spirituals that they sang sprang this melancholic note—rising in a higher key because of its very intensity and enveloping the Spirituals because of its very earthiness.

One cannot continually ride in chariots to God when the impact of slavery is so ever-present and real.

"Some day ah'm gonna lay down dis heavy load—gonna grab me a train, gonna clam aboh'd—gonna go up No'th, gonna ease mah pain—Yessuh Lord, gonna catch dat train"—this isn't mystical. It was the cry of a human being under the lash of slavery—of doubts—of fears—the tear-

ing apart of families—the caprices of plantation owners—these hardships of slavery all fusing themselves together to burn into the Negro this blue flame of misery.

And yet it was never a wail, but a steady throbbing undertone of hope. "Times is bad but dey won't be bad always" is the lyric carried in a score of Blue songs—times are tough but somehow, somewhere, they'll get better.

"Gotta git better 'cause dey can't git w'us"—stevedores sweating on the levee, chain gangs in Georgia, cotton pickers in Tennessee, sugar cane workers in Louisiana, field hands in Texas, all bending beneath the heel of Southern white aristocracy, the beautiful "befo de wah" South of the

crinoline days.

One might as well be realistic about slavery. The South was as cruel as any Caesar to its slaves—and many slaves were as vindictive as any Richelieu to their masters, but both sides have profited. Without pain and suffering there would have been no Blues; and without an understanding white America, there would have been no expression for them. And now—what are Blues and into what category of music do they fit? They are not Spirituals and they are not work songs, nor do they fit into the pattern prescribed by many musical critics as folk music in a lighter vein.

To me they are filled with the deepest emotions of a race, they are

songs of sorrow charged with satire, with that potent quality of ironic verse clothed in the raiment of the buffoon. They were more than releases, temporary releases from servitude. The Blues were the gateway to freedom for all American Negroes. In song, the Negro expressed his true feelings, his hopes, aspirations and ideals, and illiterate though many of them were, there was a spiritual and ennobling quality to all of the music. True, many of the Blues lyrics are downright vulgar and the suggestive quality has crept in with the passing years, understandable enough when you realize that many audiences, both white and colored, wished to find those meanings in them. As paid entertainers, Negroes were only

catering to popular taste and the taste of the American public in the mauve decade was decidedly that of a slumming party toward any reception of Blues.

They did not wish to hear lamentations in any form; they wanted something "hot"—knowing nothing of Blues other than that they were "dirty"—they received what they expected. As court jester, the Negro had long since learned that his very existence depended upon his ability to please the white man. One was either a "good nigger," who acquiesced to the wishes of the plantation owner or overseer and lived, or a "bad nigger," one who had decided ideas about what he would or

wouldn't do—and who usually died. A race that has been continually on the defensive for so many years has developed a keen sense of impending danger and the Blues grew out of this form of protection.

Melancholy though they were, they could be interpreted a hundred ways, but the circumstances under which they were sung had everything to do with their proper interpretation.

Basically, the Blues are similar to Spirituals and it is important to note that the musical bars are practically the same length. For those musically minded, take the song *Minnie the Moocher* or *St. James Infirmary*. The Spiritual *Hold on—Keep Your Hands on the Plow* is identical with them

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—and it was written more than forty years ago. There is a definite pattern to the Blues, just as there is for poetry and other forms of creative expression that have survived the centuries.

The Blues always consists of 12 bars—the C 7th after the first 4 bars—the F chord and the remainder of the piece is essentially the same. An original Blues composition must be original in the first four bars, the next four bars are merely relief—then one returns to the major chords.

Often one hears pieces on the radio termed Blues which are merely hybrid products because some well-known orchestra insists on stepping up 12 bars to 24 or even 32.

This is Swing as we know it today, but it has nothing in common with

the blues, and as Clarence Williams told me, "the flavor and color are taken from the Blues when one tries variations and liberties with their original form."¹

¹ Present day "variations and liberties" with the original Blues form cannot properly be described as having "nothing in common with the Blues." Campbell's point is well made, however, since the popular conception of the Blues (notably the white man's conception) is at variance with the facts. Nevertheless, any honest artistic attempt to utilize and extend the material found in original Blues forms represents a legitimate and widely recognized use of such musical sources. Being indigenous to our country, the sincere jazz composer has every right to draw upon these original sources. No musicologist would deny that right, nor could he, historically, maintain any other position.

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Clarence Williams is now a music publisher in New York—who has written hundreds of Blues and who I think, as do many of America's finest musicians, is the greatest living Blues writer. If you know Blues at all, I'll give you a few of his compositions and then perhaps you'll know this man better. He wrote *Sister Kate*, *Royal Garden Blues*, *Gulf Coast Blues*, *West End Blues*, *Sugar Blues*, *Squeeze Me*, *I Ain't Gonna Give Nobody None of My Jellyroll*, *I Can't Dance*, and that greatest of all Blues, unless, of course you are a *St. Louis Blues* fanatic, the piece *Baby, Won't You Please Come Home*.

When he was fourteen he wrote the *Michigan Water Blues*:

"Michigan water, taste like champagne
wine
Michigan water, taste like champagne
wine
Ah'm going back to Michigan
To see that gal of mine . . ."

This naturally led into a discussion of the fact that Blues, as we know them today, were always written about love, someone's baby leaving him, hard luck dogging one's trail and the "misery 'roun yo door." "It's the mood," he exclaimed. "That's the carry-over from slavery—nothing but trouble in sight for everyone—there was no need to hitch your wagon to a star because there weren't any stars; you got only what you fought for. Spirituals were the natural release—Times gonna git better

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in de promised lan'—but many a stevedore knew only too well that his fate was definitely tied up in his own hands. If he was clever and strong, and didn't mind dying, he came through—the weak ones always died. A Blue mood—since prayers often seemed futile, the words were made to fit present situations that were much more real and certainly more urgent. Ef ah kin jes grab me a handfulla freight train—ah'll be set—always the urge to leave, to go to a distant town, a far city, to leave the prejudices and cruelty of the South. Superstition played its part too—a large part—black cats, black women, conjures, charms, sudden death, working in steel mills, cotton fields, loving women, fighting over

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women, all of the most intimate and earthly pursuits."

I asked only one question and that question started a discussion that ended when the neons began to blink over Broadway and 45th Street and the taxi horns aroused us from a bygone period. I started—"Mr. Williams, if you were a white man, you'd probably be worth a million dollars today, wouldn't you—because the radio and motion picture rights as well as all mechanical rights to all of your songs would be copyrighted—you'd have a staff of smart boys working for you, ferreting out tunes and buying them for a song from colored fellows who had no musical education and you'd never have a material care in the world—think

hard now—wouldn't you have rather been born a white man?"

He laughed out loud—uproariously, and replied, "Why, I'd never have written Blues if I had been white—you don't study to write Blues, you FEEL them. It's the mood you're in—sometimes it's a rainy day—cloud mist—just 'like the day I lay for hours and hours in a swamp in Louisiana, Spanish moss dripping everywhere, but that's another story—it's a mood though—white men were looking for me with guns—I wasn't scared, just sorry I didn't have a gun. I began to hum a tune—a little sighing kinda tune—you know, like this . . ."

Clarence Williams was seated at

the piano and his large muscular fingers began to caress the keys—eerie chords rumbled along—he sang—"Jes as blue as a tree—an old willow tree—nobody 'roun here, jes nobody but me"—the melody trailed off. "Never wrote that down, never published it either. I don't know why I'm playin' it now." I didn't intrude on his thoughts. "You never knew Tony Jackson, did you—no, of course not; you were too young"—Williams was not conscious of my presence in the room. He talked and played. I listened.

Tony Jackson was probably the greatest Blues pianist that ever lived. He was great because he was original in all of his improvisations—a creator—a supreme stylist. This all hap-

pened thirty years ago when the wine rooms flourished.

New Orleans was the focal point for Negro musicians, all of them coming down from the various river towns, but particularly from Memphis and St. Louis, on the many boat excursions that would wind up in the delta. Blues was looked upon as "low music" forty years ago because its greatest exponents were hustlers and sports, itinerant musicians who played in river joints and dives because these were the only places sympathetic to their type of playing. Negroes have always loved the Blues, but in attempting to imitate the white man, many of them were trying to stamp out of their conscious-

ness this natural emotional tie because of its background of slavery.

Cities and towns figure in the names of so many Blues because the writers of these pieces were definitely associated with the towns. In these early "jam sessions," many of them held in these wine rooms in New Orleans, individual musicians would compete with one another. They came from the length and breadth of the Mississippi and their styles of playing were as different as the sections of the country from which they came. Boogie Woogie piano playing originated in the lumber and turpentine camps of Texas and in the sporting houses of that state. A fast rolling bass—giving the piece an under-

current of tremendous power—power piano playing. Neither Pinetop Smith, Meade Lux Lewis nor Albert Ammons originated that style of playing—they are merely exponents of it.

In Houston, Dallas and Galveston all Negro piano players played that way. This style was often referred to as a "fast western" or "fast Blues" as differentiated from the "slow Blues" of New Orleans and St. Louis. At these gatherings the ragtime and Blues boys could easily tell from what section of the country a man came, even going so far as to name the town, by his interpretation of a piece.

In 1896 Tom Turpin—his full name was Thomas Million Turner, of

St. Louis—had published the *Harlem Rag*, the *Bowery Buck*, the *Buffalo*, and Scott Joplin had just written the *Maple Leaf Rag*. This was white America's first introduction to ragtime, which was patterned after the Blues. The Blues were so essentially a part of Negro life that many musical pioneers rightly felt that America would not accept them, thus this offshoot, ragtime, which did happen to strike the public's fancy.

It was gayer and was more in keeping with the mood of the American white man. Blues were always played among Negroes, seldom among white audiences; when they were played, they were set apart—as the *pièce de résistance* of the evening.

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The first Blues singer on a record was Mamie Smith and the first band to play Blues on a record was the white Dixieland Jazz Band, an aggregation of young white men who had perfected the Negro style of playing.¹ From 1919 through the 1920's were the boom years for the Blues. The five Smiths were among the greatest single artists to interpret the Blues for the country. They were Negro women and were not related

¹ Contemporaneous with the Original Dixieland Band—and even preceding it to New York—was the Louisiana Five, another white jazz combination of New Orleans origin. It is probable that these two groups waxed their first records about the same time. See the March, 1941, *Music and Rhythm*, for a complete story of The Louisiana Five.

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in any manner, either by family or by their varied vocal interpretations.

Mamie, Bessie, Laura, Clara and Trixie were their names, and today among musicians and lovers of the Blues, the hottest type of argument may be started over the respective merits of the five. Bessie Smith is usually given credit for being the greatest, but to single any one out for that honor would not be fair. As I have mentioned before, style was important and, whereas Bessie Smith would sing certain numbers with all of the pathos and feeling that a certain Blues number required and would wring the song dry as it were, Mamie Smith could do certain Blues numbers much better in her own style. Bessie Smith was the de-

pressed, mournful type—her Blues were eloquent masterpieces of human misery bordering on the Spirituals—she was Blues personified.

She had a powerful voice and she sent her music in great waves of misery over audiences. Her *Empty Bed Blues* and *Backwater Blues* will forever remain classics.

Mamie Smith, and this is purely a personal opinion, had much more music in her voice—she might be compared today with Ella Fitzgerald in her rendition of certain numbers.

Another great Blues star was Sara Martin, who had a flair for the dramatic. In a darkened theatre, with only candles on the stage, she would

begin to wail in a low moan—"Man done gone—got nowhere to go." She literally surged across the stage, clutched the curtains in the wings, rolled on the floor, and when she had finished, the audience was as wilted as she.

As I started this article, I wished to tell of the St. Louis, Kansas City and Chicago periods of the Blues. Gazing open-mouthed, watching beads of perspiration pour off the head of a trumpet player by the name of Louis Armstrong while he played a new piece called the *Heebie Jeebies*. The night King Oliver started his famous talking on a trumpet, actually preaching a sermon with it. I wished to tell about the old Vendome Theatre in

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Chicago.¹ The night there was that great fight on the steamer, *St. Paul*, an old paddle wheeler out of St. Louis with Fate Marable's band playing. Five miles downstream a knife fight started and the boat wheeled around to put ashore.

Of such stuff are musicians made. They had come up in the toughest of all schools—they had played the levee front from one end to the other

¹ Here Erskine Tate and his Vendome Syncopators held forth for nine consecutive years, parading a veritable Who's Who of Jazz Greats. Yet the band recorded but four sides, only two of which showed the group at its best. Such is the loss of perspective when recordings alone form the basis of jazz history and criticism.

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—night life, sporting houses, gamblers, rounders—they knew them all.

"—And today," broke in Clarence Williams, "their music is played in Carnegie Hall before a selected group; one sees many a full dress, high hat, ermine wrap there, you know." We had been exchanging experiences, talking nothing but the Blues for over five hours and the lights of Broadway were beginning to flash. I made another false start to leave, although I really didn't want to leave—when the door was quietly opened and a straight, elderly, copper-colored man walked in.

"Td like you to know Reese

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D'Free," he said, I shook hands with the man, and I could see a look of resignation in his face; he seemed very tired and worn. Williams went on—"Reese D'Free wrote a number about forty-three years ago, wrote it in Georgia, Bibb County to be exact—will you tell Campbell about that piece, Reese?" In simple language he told me of the number he had written and sung—made money on a ship in 1905, wearing a chef's cap and apron and singing his song. He used to sing it at pound parties in the South—pound parties were community affairs given by Negroes at that time where one would bring a pound of "vittles" of anything edi-

ble, a pound of chitterlings, of pigs' feet, of hog maw, barbecue, butter—anything that contributed to the feast. It was a simple little piece but everywhere he went, they wanted him to sing it. At the present time he is having copyright trouble—D'Free did not impress me as being a wealthy man but the song must have earned over a million dollars for someone. Possibly you've heard it too—it's called *Shortnin' Bread*. Reese D'Free loves the Blues as much as Clarence Williams, and I will always remember what that man told me about what the Blues meant to him. "Son," he said, "the Blues regenerates a man."

TWELVE RECORDS AND EXILE

by ROBERT GOFFIN

(First published in September, 1943)

THE BIBLE tells us that when Sodom and Gomorrah were destroyed, God saved the innocent and allowed them to flee the cities. Three years ago something of the kind happened in Belgium—though when Hitler took over not all the innocent were able to flee. Luckily, I escaped. The penalty I paid was to lose my collection of 3,000 phonograph records.

I have never bought a phonograph
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record since that day. But I've often wondered, if I were able to go back for, say, twelve records, without turning into a lump of salt, which ones I would choose. Could I choose twelve jazz records which I would listen to fifty years hence without shuddering? And how would I choose them—for the tune itself, for the arrangement, for the solo artist? Taste in jazz music is as personal as the contents of a man's trousers' pockets. This list of mine may be "expert," but it could cause another expert acute pain.

Original Dixieland Jazz Band—*Tiger Rag*, *Ostrich Walk*.
New Orleans Rhythm Kings—*Shim-*

me - Sha - Wabble, That Da - Da Strain.

Original Wolverines - *Shimme-Sha-Wabble, The New Twister.*

Louis Armstrong - *West End Blues, Fireworks.*

Louis Armstrong - *Shine, Just a Gigolo.*

Louis Armstrong - *Confessin'.*

Duke Ellington - *Tiger Rag (Parts I & II).*

Duke Ellington - *It Don't Mean a Thing, Rose Room.*

Chocolate Dandies - *Got Another Sweetie Now.*

Chicago Rhythm Kings - *I Found a New Baby, There'll Be Some Changes Made.*

Mound City Blue Blowers - *One Hour, Hello Lola.*

Eddie Lang-Joe Venuti All Star Orch. - *Beale Street Blues.*

I asked six jazz specialists—both men who make music and men who tear it apart—what twelve records they would take were they fleeing from this or that wicked city. The first to be questioned was the urbane Duke Ellington.

"Well," said the Duke thoughtfully, "I'd take Ravel's *Daphnis and Chloe*; Delius' *In a Summer Garden*; Debussy's *La Mer* and *Afternoon of a Faun*; and the *Planets Suites* . . ."

On closer questioning he admitted he would take a few jazz records. "One of Art Tatum's records—any one"—and the rest would be:

Coleman Hawkins' *Body and Soul.*

Berigan's *I Can't Get Started.*

Artie Shaw's *Nightmare.*

Fats Waller's *I'm Gonna Sit Right Down & Write Myself a Letter.*

Sidney Bechet's *The Mooche.*

Willie Smith's *What Can I Do with a Foolish Little Girl Like You?*

Duke Ellington's *Something to Live For.*

"About that record of my own," Duke explained. "I like it for the singing by Jean Eldridge."

Art Hodes, the noted pianist, took just five minutes to make up his list. Though he's a Chicago pianist, not a single Chicago style record is included. Hodes likes the Blues and the old style of the men around King Oliver:

King Oliver - *Canal Street Blues, Dipper Mouth Blues.*

Ma Rainey - *Black Bottom, Georgia Cake Walk.*

Bessie Smith - *Yellow Dog Blues, Soft Pedal Blues.*

Louis Armstrong - *Strutting with Some Barbecue.*

Louis Armstrong - *Lonesome, All Alone and Blue.*

Sippie Wallace - *Have You Ever Been Down, Dead Drunk.*

Pinetop Smith - *Boogie Woogie, Pine-top's Blues.*

James P. Johnson - *Snowy Morning Blues.*

Albert Wynn - *Down by the Levee, Parkway Stomp.*

Johnny Dodds - *Weary Blues.*

Jelly Roll Morton - *Black Bottom Stomp, The Chant.*

Jelly Roll Morton - *Kansas City Stomp, Grandpa's Spell.*

Both Hodes and Leonard Feather, radio emcee of WMCA's *Platterbrains* jazz quizz, swing critic for *Look*, *Metronome* and other publications, chose their records-for-exile with an economical eye. They selected not so much the best records ever made, but the best couplings. Most of Feather's list below are more or less obtainable and all are stand-outs on both sides:

Louis Armstrong—*West End Blues*,
Muggles.
 Barney Bigard—*Minuet in Blues*, *Barney Goin' Easy*.
 King Cole Trio—*Sweet Lorraine*, *This Side Up*.
 Duke Ellington—*The Flaming Sword*,
Warm Valley.
 Duke Ellington—*Portrait of Bert Wil-*

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liams, *Bojangles*.
 Duke Ellington—*Crescendo and Diminuendo in Blue*.
 Duke Ellington—*Battle of Swing*,
Jazz Potpourri.
 Benny Goodman Quintet (with
 Lionel Hampton, Teddy Wilson)—
I Cried for You; Goodman Trio—
Where or When.
 Billie Holiday (with Shaw, Berigan)—
Billie's Blues, *Summertime*.
 Jimmie Lunceford—*Uptown Blues*,
Put It Away.
 Metronome All Star Band (with
 Harry James, Cootie Williams, J. C.
 Higginbotham, Benny Goodman,
 Benny Carter, Coleman Hawkins,
 Count Basie, etc.)—*One o'Clock*
Jump, *Bugle Call Rag*.
 Muggsy Spanier—*Relaxin' at the*
Touro.
 Teddy Wilson Quartet (with James,
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Norvo)—*Just a Mood* (I & II).
 Art Tatum & Band (with Joe Turner)
 —*Wee Baby Blues*, *Battery Bounce*.

Tenor saxophonist Eugene Sedric never heard of Sodom but he did know twelve good records. Sedric formerly played with Fats Waller and is rated by Panassié as second only to Coleman Hawkins. His list is no amateur's catalogue; Sedric is a technician and though a wonderful improviser, he prefers organized jazz to the pure jazz of improvisation:

Louis Armstrong—*My Sweet*.
 Casa Loma—*For You*.
 Tommy Dorsey—*Lonesome Road*.
 King Cole Trio—*Honeysuckle Rose*.
 Duke Ellington—*Slapping 7th Avenue*
with the Sole of My Shoe.

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Fletcher Henderson — *Whiteman Stomp*.
 Jimmie Lunceford—*I'm Nuts About Screw Music*.
 Paul Robeson—*Water Boy*.
 Fats Waller—*A Million Dreams of You*.
 Paul Whiteman—*Rhapsody in Blue*.
 Teddy Wilson—*Don't Blame Me*.

George Frazier, who has written on jazz for music magazines but is currently working for *Life*, said, "No arrangements. No modern - style swing. Just sentiment and spontaneity." With these twelve examples of pure jazz, Frazier would be banished, smiling:

Armstrong—*No One Else But You*.
 Armstrong—*Tight Like This*.

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Mildred Bailey—*Honeysuckle Rose*.
 Bix Beiderbecke—*Sorry*.
 Berigan—*I Can't Get Started*.
 Chicago Rhythm Kings—*There'll Be
 Some Changes Made*.
 Eddie Condon—*Ballin' the Jack*.
 Duke Ellington—*Jungle Blues*.
 Earl Hines—*A Monday Date*.
 Bessie Smith—*Give Me a Pigfoot*.
 Count Basie Quintet—*Lady Be Good*.
 Jess Stacy—*Barrelhouse*.

Charlie Barnet, a bandleader whose popularity blooms like a hardy perennial, spoke for modern swing. A glance at his list of "twelve records

I would take from Sodom" tells where Barnet's band gets its musical inspiration:

Duke Ellington—*Lightnin'*.
 Duke Ellington—*Echoes of Harlem*.
 Duke Ellington—*Cotton Tail*.
 Duke Ellington—*The Gal from Joe's*.
 Duke Ellington—*Warm Valley*.
 Duke Ellington—*The Flaming Sword*.
 Duke Ellington—*Rockin' in Rhythm*.
 Duke Ellington—*Sepia Panorama*.
 Louis Armstrong—*Knockin' a Jug*.
 Charlie Barnet—*You're My Thrill*;
Afternoon of a Faun; *Daphnis and
 Chloe*.

4. Collectors: Personalities and Anecdotes by George Hoefer

For more than four years the author of this chapter has conducted a column, *The Hot Box*, given over entirely to the interests of the hot record collector. Twice a month, through the pages of *Down Beat*, he had written of new discoveries of a Bix or Louis chorus, of a corrected personnel on this or that record, of the special interest and preferences of hundreds of collectors scattered throughout the world, and of dozens of other newsy and informative subjects of particular value to the hot collector. His reader reaction has been strong: he has drawn enormous quantities of mail — so much that it would require a full time job to carry out the required research in answering questions. Here he has set down his own brief reflections on the jazz collector, with numerous accompanying stories and many sound suggestions. He has appended a short list of highly desirable collectors' items, selected mainly by numerical groupings for the purpose of wide coverage.

IT HAPPENED in a small New England village a few years back during the frantic hunt for old jazz records. Our vintage jazz collector had just spent an hour going through a nest of records from which he had extracted one lone platter, a recording of *Loveless Love* by Jack Teagarden's Orchestra on the rare Crown pressing. The junk shop proprietor had watched the proceedings with suspicion and misgivings. When our bland record devotee offered the sum of five cents for the single item, the dealer's endurance suddenly snapped. Down cracked the priceless Teagarden upon the knee of the irate junk dealer. Without a word, the jazz record collector strode out of the shop sadder but wiser. This experi-

ence depicts a typical occurrence during the pioneer days of collecting hot in the middle thirties.

The advent of war and its attendant scrap record drives have put limitations on the old methods of record collecting. Long gone may be the rugged collecting modes of the last ten years, but not gone is the pioneer collector. Today the seasoned jazz collector has his shelves complete or nearly complete with files of his favorite jazzmen and jazz bands. He frequents the stage-bars where well known jazz names are featured and allows as how what's his name's chorus on the last number was not up to par—as evidenced by his work on shelf L album 75 waxing 7. If the old-time record-ferreter disdains to

undertake a little foot work on the old junk shop beat, he soon gives up in disgust when the dealer announces that he has sold the pile of wax to a music store for scrap. This selling has brought in more to the secondhand dealer than did the old rate schedule of from three cents to a dime per platter in effect when record hunters worked the sidewalk furniture line. In fact, some of the wiser collectors themselves are unloading *hope waxings* as scrap at two cents each. These are the sides originally picked up with a blind hope of finding a hidden pearl in the form of a Louis or Bix chorus on some disguised band title. The smart collector if contemplating a junket out of town now knows enough to eliminate from con-

sideration any town serviced by Greyhound bus. Back in 1937-38 William Russell and his Hot Record Society associates covered the hinterlands like dew with a carefully prepared list of dealers and a Greyhound ticket.

The old mimeographed record list priced according to the vendor's whims has now been replaced by the printed auction list with minimum bids, the record going to the highest bidder which on certain rarities has reached a sum of sixty-five dollars. This disposal method has helped some collectors to realize a considerable sum before going to war—many prominent ones are now in the armed services. However, the majority of

the soldier-collectors have cached their platters away until better days. The famous Sullivan collection in Chicago now reposes in a storage warehouse—the rarities therein unsullied by needle. Harry Lim's enormous record library in Batavia, Java, is probably being looked upon as an inscrutable oddity by the *hara-kiring* Japs.

The collecting field began to get a little crowded during the waning weeks of the record bonanza days. Even a city the size of Chicago wasn't large enough to hold all those on the search when out of town collectors began to move down Cottage Grove Avenue. As much as a collector enjoys meeting his compatriot for a chat and trading, the get-together

must be on neutral ground. The enjoyment does not hold when collector A comes upon collector B going through a pile of wax in Flo's Resale Shoppe that A had always considered his own private property out on lease to the dealer. The usual query when entering a used furniture emporium changed from a polite, "Have you any old records?" to "Got any records, Jack, and has anybody been in looking?" Eventually, after an eight hour foray, the catch would be just one questionable item. There had been days when following a short visit to one shop a collector would get on a street car with a pile of wax too high to see over and then would leave behind records that he'll pay five dollars for today.

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The fraternity of big game collectors brought together in mutual interest as variegated a group as there are walks of life. Different in a thousand ways, these individuals share a characteristic sameness in regards to their hobby. This heterogeneous group is identical in its lack of race discrimination and its passion to hear jazz regardless of circumstances. A record classic might be cracked, or fuzzy to the point of noise; a joint might be a little rough on a tough side street, but the jazz enthusiast will brave these things. The group has outgrown the cult stage, with the field beginning to become broken up into separate types. Rabid devotion to the hobby was a characteristic of the late thirties.

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A Cleveland collector who once worked as a mail clerk on the Twentieth Century Limited has retired to quiet married life with his Armstrong collection complete. He used to arrive in Chicago at 9:30 A.M. on the Century. From the station to the south side record marts he made a straight line and didn't stop collecting until 3:30 P.M. when the Century headed East to New York while he sorted mail all night. This same procedure would take place at the other end with his sleeping layover allotted to the acquisition of jazz. Every third day would be spent sleeping in Cleveland. Another Cleveland collector no sooner completed an Armstrong file than he started accumulating a duplicate Louis cata-

logue for playing purposes. Even Army life didn't prevent Oak Park Charlie Mitchell from completing an Ellington collection six months after joining the busy Army training program.

The collector's frugality of the early period became a subject for cartoons in the jazz magazines. He was pictured filching needles from a music counter while asking for a record he perfectly well knew to be unavailable, or sitting on one beer in a cabaret all night while asking the bandleader for a tune said leader regretted recording fifteen years before, or pestering some star sideman for a record personnel on a record the sideman didn't know he was on. The jazz collector is not necessarily

eccentric but he is most certainly colorful. A Texas rancher-collector upon arising before dawn closes a switch on Ellington's *Cotton Tail* while dressing for a busy day covering a vast ranch.

Most collectors take their acquiring and exchanging of items quite seriously. There have been trading sessions that have reached an intense and frictional heat. A great many trading deals are handled by mail and generally there have been very few attempts to take advantage of this sight unseen method by misrepresentation of condition. The most satisfactory trading method is on a record for record basis, but the scarcity of duplicates makes it harder and harder to accomplish this. In

many cases, a method by which one collector offers or accepts one rare item for a batch of mediocre items has been resorted to. Sometimes the entire floor of a room is covered with wax plates being balanced for a grand trade. A little less valuable item here to balance off that record which is a little better than the other one, *ad infinitum*. A collector might trade off a valuable rarity but if he sells it for cash he is frowned upon.

There isn't an occupation or profession that has not produced collectors. An insurance agent out collecting farm premiums winds up with the back seat of the car full of records; a business executive passes up the convention banquet to go out to hear an old-time jazzman play his

horn; a civil engineer for a railroad gets train passes to extend his collecting operations; a draftsman surveys and maps a town block by block for record hunting purposes; a librarian edits and publishes a collector's catalogue; a newspaperman writes articles pertaining to the game of collecting hot.

Back in 1940 an unhappy collector's wife protested emphatically: *I Married a Wax Head*. Writing in *Music and Rhythm*, the collector's mate cried out against finding wax platters in her oven (warped records are heated in an effort to straighten them out—*it doesn't work*) and the incessant resounding from her home of unhappy clarinets, famished horns, and that rhythm beat. She

asks, "Don't they ever vary that thump-thump?" Divorces have been granted on discord due to the unsympathetic feeling regarding jazz. On the other hand there have been examples of a very happy married life based on a mutual interest in collecting jazz. There are several collecting teams made up of husband and wife.

With the passing of the old collecting days, the bigtime collectors are branching out into other phases and angles. Phil Featheringill of Chicago, besides operating the Session Record Shop, takes moving pictures of jazzmen in action. Gordon Gullickson of Washington, D. C., a statistical wizard, publishes *The Record Changer*, a

monthly pamphlet that has replaced Charles Delaunay's *Hot Discography*. (Collectors have memorized this work.) Another statistical giant is John Phillips of St. Louis who develops charts and questionnaires aiding and abetting the facility of collecting. John Steiner, a chemist, and Hugh Davis, an engineer; both of Chicago, have perfected recording apparatus to the nth degree. They have built up a marvelous library of original recordings made on the spot in Chicago bistros where jazzmen of note have been playing. Their portable equipment is familiar to most bartenders. Hot jazz collectors were called in to testify in the recent litigation between RCA-Victor vs. Decca & Columbia regarding the use

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of the red label. Edwin "Squirrel" Ashcraft before his enlistment in the Navy held open-house on Monday nights for jazz instrumentalists in the Chicago area. Jam sessions lasted from ten P.M. to noon the next day. Lawyer Ashcraft rarely invited piano players to his bashes for he himself used to play piano with the Wolverines on gigging dates and still enjoys sitting in. Paul Eduard Miller, a jazz student who really cannot be called a collector because he bought the records when they came out, continues to write innumerable articles on jazz based on first-hand information derived from actual contact with jazz bands and jazzmen during the *Golden Age* in Chicago. Miller as a youth was on the scene (few jazz

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writers and critics can match that) when Oliver played the Plantation, Noone the Apex, Cook the Dreamland, Tate the Vendome, King Louis the Sunset and Savoy, and when Bessie picked up those half-dollars from the dance floor.

Other collectors have been writing columns in trade papers, editing and publishing jazz magazines (a mania that has taken the foreign collectors by storm) or conducting jazz record programs over the radio. Bill Love, a civil engineer for the Louisville & Nashville Railroad, in conjunction with a Nashville, Tenn., librarian, helped edit and publish a Collector's Catalogue in 1942. A University of Washington student, who collected jazz piano, is now holding

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down the piano chair in Jack Teagarden's Orchestra. Ben Lincoln, a furniture buyer, and Dan Qualey, a New York City bartender, have both issued records on their own private labels. Orin Blackstone of New Orleans, a city editor of the *Times-Picayune*, is an accepted authority on New Orleans musicians and records. Les Zacheis, an Iowa jeweler, is a Bix Beiderbecke specialist. William Russell of Pittsburgh has traced the boogie woogie style of piano from A to Z, as well as completed historical research of importance on New Orleans music. Mitchell's complete Ellington collection is one of the seven wonders of jazz. Harry Avery of California and Phil Diamond, a University of Michigan professor-collector,

concentrate on white groups using all-Negro band recordings to trade for their fond Red Nichols combinations. Likewise, there are the collectors of nothing but the great colored jazz bands and they won't keep a Nichols except to trade off for their own specialty. George Beall of Detroit and Ken Hulsizer of the U. S. Army have dedicated themselves to obtaining all information possible on the little known jazzmen and records made under blind titles.

As a consequence of a centering of New Orleans musicians in Chicago with the ever present local students who are to later become famous as the Chicagoans, there was developed a potential market for record-

ings along the southwestern tip of Lake Michigan. This record buying market was much stronger at the source than anywhere else in the world. A great many, if not the majority, of classic jazz records, were recorded originally in Chicago. In fact, the race catalogue (from which a good many jazz records were released) of the various now-gone recorders was made up of waxings cut in Chicago studios. Located right in the Loop or close by were the Okeh, Paramount, QRS, Brunswick-Vocalion, Autograph, and Columbia studios. The Gennetts were made a few miles east of the State Street sector in Richmond, Indiana. It is logical to assume that recordings sold better where the public knew something

about the artists involved. Riding on the "L" one Sunday, through the south side tenement district of Chicago, Sullivan, the cartoonist-collector, was heard to remark, "Man, if I could only go through those flats with a search warrant."

Collecting in Chicago was most profuse on Cottage Grove Avenue, south State Street from 22nd to 55th, and the Maxwell Street market section. It wasn't until later that the collector was forced to resort to the single, out-of-the-way, used furniture store or Salvation Army-Goodwill dump. Cottage Grove Avenue from 35th to 47th streets was one solid mass of junk shops door to door. These shops had victrola records stowed away in every imaginable

corner, in cylindrical cans, on shelves, in phonographs, in trunks, and more were coming in each day. It was depression and south siders were selling their machines crammed full of wax for a few necessary pennies. Walking into one of these shops on a cold November morning, I found the owner huddled over a coal stove full of burning wax. He was using his pile of records for fuel.

For a representative jazz collection on recordings it is necessary, of course, to begin with the Original Dixieland Band on Victor; one of these should suffice, since the waxings of that band are not the kind that will stand repeated playings today. Chronologically, the Gennetts, 4000 and 8000 series on Okeh, the

Columbia blue label "A" series, and the miscellaneous Paramounts and Black Swans are next in line. They include the famous King Oliver band with Armstrong and Dodds and the great white band, The New Orleans Rhythms Kings, as well as The Wolverines with Bix and the Bix & His Rhythm Jugglers disc (all Gennetts). The Okehs account for more King Olivers, the Clarence Williams Blue Five with Armstrong and Bechet, in addition to Blues vocals, many with accompaniments by great instrumentalists. The latter category are the Columbias, Paramounts, and Black Swans, although some bands of importance appeared on them, too.

During the 1925-30 period came the
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Brunswick 7000 race series, and the regular 3000 and 4000, and later 6000 series. Here we find the rare Jabbo Smiths, Mary Lou Williams' *Night Life* and *Drag 'Em*, all the early Five Pennies and Jungle Band (Ellington), and The Louisiana Rhythm Kings, Chicago Rhythm Kings, early Andy Kirks, and a host of other greats. On the Columbia black label of this period (series numbers from 100 to about 1500) are the brilliant Fletcher Henderson recordings, some with Armstrong, all with Hawkins. Columbia's race series 14000 and 15000 include the Bessie Smiths and many other Blues vocalists. The white label Vocalions (1000 to 1200 series and 15000 series) boast the rare Erskine Tate *Stomp Off* and the

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Dodds *New Orleans Stomp*, both with Armstrong, in addition to the Plantation Club King Olivers, more Louisiana Rhythm Kings, the boogie woogie piano of Pinetop Smith, several fine solos by Jelly Roll Morton, the Apex Club Jimmy Noones with Earl Hines, and miscellaneous other bands and blues vocals. Victor's race series (V-38000 numbers) was instigated, accounted for many Ellington's, Jelly Roll Mortons, late King Olivers, McKinney's Cotton Pickers, and Fats Waller piano and organ solos. Okeh 8000 and 40000-41000 embraced the Armstrong Hot Fives. The almost mythical Hines QRS piano solos were issued in the late twenties.

The thirties decade brought Benny Goodman on 2000 and 3000 Columbia series—all are now sought after items, as are the Red Norvo Septet and Octet in the same series. More Fletcher Hendersons and some fine Blue Rhythm Bands likewise fall into this group. Many of the Brunswick 7000 and 8000 series are now collector's items in the form of Ellingtons, Shaws, Norvos, etc. The Master and Variety labels came and went dur-

ing the late thirties; they include Ellingtons and small Ellington combinations. And when the new Vocalion label shifted to new Okeh, and then discontinued entirely, the action created shorts in many items which already are in great demand—as for example, Choo Berry's *A Ghost of a Chance* with the Cab Calloway band.

Looking back, I think it's safe to say that a wise collector buys his records when they are issued.

5. Jazz Greats: Musicians and Bands by Paul Eduard Miller

The people most often talked about in jazz are its performers. Hot music adheres to high standards of performing excellence; an incompetent player could no more get a position in any of the foremost jazz bands than he could in a symphony orchestra. The jazz musicians mentioned in this chapter are all artists in their own right, playing hot jazz because they would rather be doing that than anything else. Their admirers, placing particular listening-emphasis on technical skill, are in fact much more critical of musicianship than the average concert-goer. An interesting by-product of this critical sense in the listener is the stimulation and impetus to even greater achievement which it imparts to the musician. Instrumentalists playing to such appreciative and enthusiastic audiences often are inspired to unbelievable climaxes of endeavour. The hot fan is ardent in his likes and dislikes and frequently expresses his preferences in no uncertain terms, but by and large there is considerable corroboration of opinion as to which soloists are truly great. Here is the resumé.

VIEWED in perspective, the achievements of trumpeter Louis Armstrong mark him as a titan among the greats. No other single instrumentalist matches the influence which he brought to bear upon the hot virtuosi of the twenties and thirties. For many years his enormous stature as a performer was known chiefly to musicians; the limited public which heard him, mostly in Chicago night-spots and theatres, probably realized it was hearing an inspired performer, but did not perceive the full measure of his greatness. This is not surprising. None of the great hot jazz bands and instrumentalists of the twenties and early thirties received wide public acclaim; in each section of the country where hot jazz flourished, it

remained the localized music of the night club, ballroom, and theatre patrons who supported the particular spots in which the music was played. Not until the year 1935 when Benny Goodman caught the fancy of a large general public did the national taste trend in popular American music move away from the stylized novelties of the sweet band to the individualized instrumentation of the hot band. Since then the interest in hot musicians, bands and records has grown at an ever-heightening pace.

The awkward, gaudily dressed young man who traveled from New Orleans to Chicago in the Summer of 1922—at the behest of King Oliver—took his place as second trumpeter in the Oliver orchestra with

becoming modesty and youthful eagerness. He was soon to make jazz history, but neither he nor the men who worked with him nor the musicians who heard him were thinking in such terms. They all lived their lives without premonition of what was to come; they took their music with undisguised fervor, played and listened that way, too. In such an atmosphere Louis Armstrong was nurtured and brought to musical maturity. By mid 1924, when he left Chicago to join Fletcher Henderson in New York, Armstrong already had left an indelible impression upon the musicians who had heard him. He had worked in perfect accord with Oliver: their trumpet duets on the Gennett and Okeh and Columbia

Oliver recordings stand today as incontrovertible testimony to this fact. After a year with Henderson he returned to Chicago, soon began his recording series with his Hot Five and Hot Seven studio combinations. These waxings became immensely popular in the Negro sections of urban areas. But only the habitués of Chicago night life heard the great trumpeter in person during the next three years—probably his peak period.

Although his recordings offer overwhelming evidence of his greatness, the inspired passion with which he played is fullest appreciated by those who heard him in person during those years. Night upon night—and sometimes he even doubled theatres

and cafés—he executed solos with impeccable taste, originality of phrasing, conciseness of attack, mellowness and clarity of tone. His melodic lyricism was unbounded; the bubbling spirit of jazz was in him and he poured it out with unexcelled enthusiasm. I remember one occasion in particular when he was spurred to his mightiest heights. It was the summer of 1927 when for a short time he fronted his own band at the Sunset Café. Fletcher Henderson's great band was playing an engagement at the Congress Hotel. The two orchestras were brought together at the Coliseum for what was then a common occurrence: a battle of bands. It was a titanic struggle; no decision was rendered, but the several thou-

sand listeners who happily filled their ears with the hottest jazz obtainable needed no decision—it was a draw. The men of both orchestras, pitted in competition, were inspired to their highest efforts: that, for Louis Armstrong, meant vital, driving, incredibly hot music such as is possible to achieve but rarely.

Of the Armstrong recordings of the period, it is possible, I think, to select certain waxings as most typical—those which display the greatest exuberance of his in-the-flesh performing. Among these, surely, are the crackling stomp tempos of *Hotter Than That* (Okeh 8535), *Fireworks* (Okeh 8597), *Knee Drops* (Okeh 8631), *Monday Date* (Okeh 8609), *Mahogany Hall Stomp* (Okeh 8680,

reissued Columbia 35879), and *Drop That Sack* (Vocalion 1037). The slower-tempoed waxings, which are available in greater abundance, might well include *West End Blues* (Okeh 8597, reissued Columbia 36377), *Savoy Blues* (Okeh 8535), *Wild Man Blues* (Okeh 8474), *Muggles* (Okeh 8703, reissued Columbia 36377), *Gully Low Blues* (Okeh 8474), and *Melancholy Blues* (Okeh 8496). These were all recorded under Armstrong's name with the exception of *Drop That Sack*, which is listed as the work of Lil's Hot Shots, a studio pseudonym for the Hot Five. If one were to select a single great record from this group, it of course would be the classic *West End Blues*, in which the lyricism of Armstrong

reaches an ultimate. As will be observed by reference to the Armstrong Bio-Discography in Chapter 8, many waxings of a more recent date and therefore more easily obtainable will serve as an introduction to the trumpeter's musical prowess. From a critical standpoint, I think it can be said fairly that the Deccas and Victor's do not match his Okehs; neither is the quality of the Armstrong band as a whole in the later platters comparable to other contemporaneous top-ranking bands. Nevertheless, among the more acceptable are *Dipper Mouth Blues* (Decca 906), *Save It Pretty Mama* (Decca 2405), *Struttin' with Some Barbecue* (Decca 1661), and *Baby Won't You Please Come Home* (Decca 2729).

In relation to Armstrong, no hot jazz trumpeter can point to such long and continued achievement on a high level of artistic performance. Since 1925 Armstrong has been one of the very few soloists who recorded regularly as a recognized leader and soloist. It may be argued endlessly that Armstrong is the greatest, and the points in his favor may be accumulated with ease for the very reason that his recordings stand as testimony. Since records have attained great historical value as an actual reproduction of how virtuosi actually sounded—even though the musician may be dead or may have passed his peak period—the fact that Armstrong has appeared on wax so profusely sometimes leads the more

uninitiated jazz fan to a distorted perspective. Nevertheless, competition in the twenties was keen, and it cannot be claimed justifiably that no other trumpeters ran him a close race.

The fact that men like Bobby Williams, who played with John Wycliffe, and Joe Sudler, who played with Doc Cook, left no recorded transcript of their work does not mean that they drew less attention in the Chicago of the early twenties than did Armstrong. Ask the musicians who were active in those days and they will tell you not only about Sudler and Williams, but also about Freddie Keppard and King Oliver, about George Mitchell and Ruben Reeves and Bob Schaffner. Oliver, of course, has been granted the rec-

ognition which he deserves; significantly, he too recorded profusely. In addition to his Gennetts, Okeh's, Paramounts and Columbias, he may be heard to good advantage on his white label Vocalions—his Plantation Club orchestra after Armstrong departed from the fold. Standouts among these waxings are *Snag it/Too Bad* (Vocalion 1007), *Deep Henderson/Jackass Blues* (Vocalion 1014), *Sugar Foot Stomp/Wa Wa Wa* (Vocalion 1033), *Tack Annie/Wang Wang Blues* (Vocalion 1049) *Black Snake Blues/Willie the Weeper* (Vocalion 1112), and *Every Tub/Showboat Shuffle* (Vocalion 1114). These particular platters, I have observed, are underrated by collector-jazz fans; I think that one day they will be more

highly regarded, since it was this band which formed the nucleus of the great Luis Russell aggregation of 1928-30. *Snag It* was reissued but recently on Brunswick; it is to be hoped that many more of these Oliver's will be made available.

More than any other early and already matured trumpeter who pointed his hot horn northward from New Orleans, King Oliver carried the genuineness of the jazz spirit and blew it with incomparable gusto into the willing ears of a small coterie of Chicago night lifers. The later Victor recordings of Oliver, waxed by pick-up studio combinations in both New York and Chicago, seldom feature the Oliver trumpet. By this time

his health had begun to decline; he assigned the trumpet choruses to men like Louis Metcalfe, who in the face of the Armstrong version, accounts for himself admirably on *West End Blues* (Victor 38034). These Victor Olivers too offer enormously interesting jazz; a few have been reissued on Bluebird, but the reissues now are unobtainable. As with the Vocalions, I strongly recommend that the whole series be reissued, especially *New Orleans Shout/Nelson Stomp* (Victor 23388) which is as rare as the QRS Hines, *My Good Man Sam/Can I Tell You* (Victor 38049) and *Mule Face Blues/Boogie Woogie* (Victor 38134), all of which are desirable items for the collector's library, since they feature accom-

plished soloists.

Freddie Keppard, in addition to being a loud, dynamic open-bell trumpeter, was an intense personality, a character which reflected his time. Onah L. Spencer's excellent story about Keppard appeared in the June, 1941, *Music and Rhythm*; it is a revealing and exciting tale. As for Keppard's ability, it cannot compare to Armstrong, of course, but it boasted a flavor distinctly reminiscent of the raucous Storyville days of New Orleans. Pungent, loud, but with abundant vitality and drive, his horn-blowing was a phenomenon not only of Chicago (1918-30) when he played with Sidney Bechet directly across the street from King Oliver and Johnny Dodds, but of the entire

nation (1912-17) when he toured extensively with the Original Creole Band. His recordings are few. With Cook's Dreamland Orchestra he is featured on *Moanful Man* (Gennett 5373), *Spanish Mama/Here Comes the Hot Tamale Man* (Columbia 727), *High Fever/Brown Sugar* (Columbia 813); with Cookie's Ginger-snaps, a contingent of the large Cook orchestra, on *Messin' Around* (Okeh 8390) and *High Fever/Here Comes the Hot Tamale Man* (Okeh 8369).

George Mitchell recorded extensively with the studio combinations of Jelly Roll Morton; he played his regular job with Doc Cook at Dreamland Ballroom and White City. His tone was plaintive, his phrasing exciting. The fact that for several years

jazz collectors credited Louis Armstrong with trumpet solos actually played by Mitchell stands as genuine testimony to his playing qualities. The discs on which this error occurred were by the New Orleans Wanderers; the titles *Gate Mouth/Perdido St. Blues* (Columbia 698) and *Too Tight/Papa Dip* (Columbia 735). *Perdido* has been reissued on UHCA 15-16. A good sample of his work with Morton is *Grandpa's Spells/Cannon Ball Blues*, originally issued on Victor but reissued on Bluebird 10254. Bob Schaffner worked with King Oliver's Plantation Club band (he's second trumpeter or the white label Vocalions), Erskine Tate at the Vendome and Metropolitan Theatres, Earl Hines at the

Grand Terrace, and Dave Peyton at the Regal Theatre, to name but a few. He is featured on one record by Luis Russell, *Sweet Muntaz/29th and Dearborn* (Vocalion 1059). During his several years with Erskine Tate, Ruben Reeves played a sensational, high-speed, technically expert trumpet. He was well on his way toward becoming an established artist when he suddenly dropped from the musical scene. Under his own name, with a contingent from the Tate orchestra, he made four good sides: *Zuddan/Mazie* (Vocalion 2723) and *Yellow Five/Nuts and Bolts* (Vocalion 2638).

In New York, too, the hot jazz combinations both large and small

were spawning great virtuosi. Among the trumpeters of renown were Bubber Miley, Joe Smith, Tommy Lادنnier, Rex Stewart, Bobby Stark, Cootie Williams, Red Allen, Sidney de Paris, Roy Eldridge. It would require pages fully to delineate the merits of these soloists. Each has carved a name for himself in the jazz Hall of Fame. Bubber Miley gained his high reputation for his plunger-growl style, later expanded and perfected by Cootie Williams — both played with Duke Ellington. Miley was the possessor of a more fantastic and delicate approach to his interpretations than is Williams, and it is purely a matter of personal taste when naming one as the preferred choice over the other. For simple

lyricism Miley gets the nod, but in tense impassioned playing Williams surpasses him. No better comparison of their styles can be found than their interpretations of *Black and Tan Fantasy*. Miley's, found on Victor 24861, is filled with poignancy; Williams', on Master 8204 and 8063, strikes the same patterns with force, somber resentment and protest. More typical, perhaps, of Miley are *Creole Love Call* (Victor 24861), *Blue Bubbles* (Victor 22985), and *Doin' the Voom Voom* (Brunswick 6807, reissued on Columbia 35208), all by the Ellington orchestra; and *What Is This Thing Called Love* (Victor 22746) and *Without That Gal* (Victor 24862) by Leo Reisman's orchestra. Williams is represented in many solos

recorded with Ellington; see his Bi-Discography in Chapter 8 for list. In passing, *Black Beauty* (Vocalion 4958) and *Echoes of Harlem* (Brunswick 7656) might be cited as among the finest representation of the scope of his style.

Out of the Fletcher Henderson band came Joe Smith, Tommy Lادنnier, Bobby Stark, Rex Stewart, Roy Eldridge and Red Allen. The first two named played as a team in Henderson's great band of the mid and late 1920's. Smith, sometimes called the Black Bix, was the greatest lyricist and melodist of his time. With a warm tone and broad legato phrasing he shaped his interpretations into songs of beauty; recorded examples: *Have It Ready* (1069), *I'm Coming*,

Virginia (Columbia 1059); *Sensation/Fidgety Feet* (Vocalion 1092, reissued UHCA 21-22), *Livery Stable Blues* (Columbia 1002) by Henderson; and *Gee Ain't I Good to You* (Victor 38097, reissued Bluebird 10249) by McKinney's Cotton Pickers. In the Henderson titles, Tommy Ladnier's hard-hitting trumpet easily may be distinguished from Smith's; both men alternated numerous solo spots on many Henderson platters. However, Bobby Stark's phrasing and attack, similar to Ladnier's may be heard on the Henderson *Feelin' Good/Oh Baby* (Harmony 636), one of the finest examples of the rhythmic and solo power of Fletcher's 1927 band. Rex Stewart's style has undergone several changes

since he launched his big-time career with Elmer Snowden in 1924. With Henderson he played tempestuous choruses, as witness *Sugar Foot Stomp* (Crown 3191) and *The Stampede* (Columbia 654, reissued Columbia 35669) in which he plays all the trumpet work except a chorus by Joe Smith, easily distinguishable as in the case of Ladnier. Stewart accounts for himself with credit likewise on Ellington's *Merry-Go-Round*, *Boy Meets Horn*, *Buffet Flat*, *Giddybug Gallop* (in 1935 he joined the Ellington band) and on *Do You Believe in Love at Sight* with McKinney's Cotton Pickers (Victor 22811)—a band with which he accomplished sensational work. Like Stewart and Cootie Williams, Roy Eldridge rep-

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resents the more advanced technical facility of today's trumpeters. His forte comprises a rapid-fire high pitched frenzied tone with phrasing to match. A creditable all-around sample of his playing: *Body and Soul/Stardust* (Commodore). Red Allen, originating in New Orleans, touching Chicago and then New York, established himself as a featured trumpeter with Luis Russell, with whom he recorded profusely, often under his own name; later he attached himself to the Blue Rhythm Band, Fletcher Henderson and Louis Armstrong. With the first three bands named he waxed, in order, these typical solos: *Feeling Drowsy/Swing Out* (Victor 38080), *Ride Red Ride/Congo Caravan* (Columbia 3087),

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and *Queer Notions/Can You Take It* (Vocalion 2583, reissued Columbia 35671). A Don Redman alumnus, Sidney de Paris put some of his greatest solos on wax with McKinney's Cotton Pickers; he takes solos on all the McKinney sides listed under Coleman Hawkins' Bio-Discography in Chapter 8. Of this entire group of trumpeters, only Cootie Williams and Roy Eldridge are in the forefront today; but all deserve a place in the jazz greats category, since their work might be considered as the backbone of modern trumpeting.

There is one other Negro trumpeter, however, who needs attention before passing on to the great white

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horn-blowers. He is John Nesbit, who played and recorded with McKinney's Cotton Pickers (1925-30). As an arranger, a section man and soloist he offered inestimable support to the first great ensemble band of hot jazz. His all-around musicianship enabled him to execute his clipped, racy style of phrasing with undeniable ease; his tone was alternately lyrical and pungent. Even more than Joe Smith, perhaps, his style is reminiscent of Bix Beiderbecke; yet, so far as I know they had no direct influence upon one another. Of all the trumpeters thus far discussed (among those who recorded) Nesbit has been the most neglected. I call attention to his best discs in the hope that others, too, will rate him as do I

among the ten greatest of all time: *Milenberg Joys/Shimme-Sha-Wabble* (Victor 21611)—a classic, and the finest extant recordings of these tunes, notwithstanding the excellent Don Redman Bluebirds of the same two titles; *I'll Make Fun for You* (Victor 38142), *Zonky* (Victor 38118), *Stop Kidding/Put It There* (Victor 38025), *Nobody's Sweetheart/Sighing and Crying* (Victor 38000), *Okay Baby* (Victor 28000).

Among the first of the great white trumpeters, Bix Beiderbecke played for a living during much of his musically active life with non-hot bands. That is why collectors prize the Paul Whiteman and Jean Goldkette recordings containing his brief solos in spite of the fact that little else of

value appears on the discs. However, to obtain an accurately representative selection of his deep feeling and complete originality of phrasing and attack, one must seek out the platters he made under his own name. In particular I would suggest the Okeh titles: *At the Jazz Band Ball/Jazz Me Blues* (40923), *Since My Best Gal Turned Me Down/Sorry* (41001), *Thou Swell/Somebody Stole My Gal* (41030), *Old Man River/Wa Da Da* (41088), and *Rhythm King/Louisiana* (41173). Some of these have been reissued on both the Vocalion and Columbia labels.

Just as Bix displayed a flair for contrapuntal, close-knit jamming, so Red Nichols, another of the great

white trumpeters of the twenties, possessed the same ability. The argument cannot be sustained with justification that he is a "mechanical" imitator of Bix; too many waxings exist to indicate that Nichols is no more imitator of Bix than Artie Shaw is of Benny Goodman. Red's work with the Louisiana Rhythm Kings for example, dispenses with the customary Nichols' refined and polished tone and goes gutbucket. *Lady Be Good* (Brunswick 4706), an unusually fine example, features two jam choruses in which Nichols leads the ensemble; no jazz trumpeter has ever done better on contrapuntal playing of this kind; the same may be said of his *Panama/Margie* (Brunswick 3961, reissued UHCA 19-20)

and *Honolulu Blues/Oh Peter* (Brunswick 6198), both under his own name. In fact, few are the waxings by The Five Pennies and the many pseudonyms under which they recorded in which Nichols does not come forward with an excellent lead horn on one or two jam choruses. The charm of his performing shines forth in *Riverboat Shuffle* (Brunswick 3627); it gives the interested listener an opportunity to compare his playing with Bix's, since the latter takes the solo in Frankie Trumbauer's version of the same tune (Okeh 40822). Both these *Riverboat* solos are great; they are distinctly individual; but one is not imitative of the other.

Bobby Hackett is yet another

trumpeter who has been likened to Bix. Hackett, to be sure, is lyrical, attains a clear, vibrant tone coupled with a legato attack; but like Nichols, he has absorbed whatever Bixian influence he might have felt and transformed it into his own personal kind of interpretation. Listen to his solo in *A String of Pearls* (Bluebird 11382) by the Glenn Miller orchestra. Jimmy McPartland, who replaced Bix when the latter left The Wolverines, originated and developed a peculiarly personal style characterized by a harsh, almost vicious attack, but has proved on records that he also possesses a somewhat Bixian approach to certain melodies. Muggsy Spanier was deeply influenced by Armstrong; his 1940

recordings by his Ragtime Band on the Bluebird label conclusively prove this. A veteran of some 20 years playing experience, he remained "buried" in the Ted Lewis orchestra too long to be counted as a contender for high honors among the greats. At the same time, his trumpeting is of a quality that catches the ear with an immediately recognizable something that is the jazz spirit.

The work of men such as Billy Butterfield, Harry James, Cappy Lewis, Bernie Privin, Buck Clayton and Lips Page is suggestive of the really superior musicianship and ability of more than a score of others which a survey as limited in scope as is this one regrettably must pass by. Although to many it may seem

that I have investigated hot trumpeters in some detail, the actual truth is that I have but given a hint of the richness that lies open to the jazz fan. But considerable detail *has* been sketched in with regard to some of the more important Negro hornmen, the intention being to probe at least one instrument with a breadth that will suggest the scope of the soloist in the other instruments of the jazz orchestra. With these I can only hope to very briefly discuss what in my opinion are the greatest.

Even now I cannot leave the trumpeters until I have paid tribute to the greatest white trumpeter of the thirties—Bunny Berigan—whose solo work is found in recordings of his own band as well as those of

Red Norvo, Benny Goodman, Tommy Dorsey, Gene Gifford and Mildred Bailey. Berigan played with a big, strong tone, always with an abundant quantity of that elusive thing which musicians call "feeling" or "soul." He attacked his notes and phrases with a pungency reminiscent of Bix, but Berigan created a *sound* which struck the ear with more telling and dramatic force than did Bix. Among the very finest Berigan solos: *Davenport Blues/Flashes* (Victor 26121), *In the Dark/Candlelight* (Victor 26122), *In a Mist* (Victor 26123), *Dixieland Shuffle* (Brunswick 7858), *Swanee River* (Victor 25588), *Caravan* (Victor 25652), *I Can't Get Started/The Prisoner's Song* (Victor 36208 and

25728), *Sobbin' Blues* (Victor 26116), *Blues/I'm Coming, Virginia* (Decca 18116)—all with his own group; *King Porter Stomp/Sometimes I'm Happy* (Victor 25090), *Dear Old Southland/Blue Skies* (Victor 25136)—with Benny Goodman; *Marie/Song of India* (Victor 25523)—with Tommy Dorsey; *Blues in E Flat/Bughouse* (Columbia 3079, reissued Columbia 36158), *Honeysuckle Rose* (Columbia 3059)—with Red Norvo; *Honeysuckle Rose* (Decca 18108) and *Squeeze Me* (Decca 18109)—with Mildred Bailey.

It is not with the intention of precipitating a controversy, but simply and solely to offer some specific critical direction to the new listener of

hot jazz, that I take the liberty of naming my choices for what I will call the All-Time Jazz Titans of the several instruments discussed in this chapter. With no order of preference meant to be indicated, here are the trumpeters:

Louis Armstrong	John Nesbit
King Oliver	Tommy Ladnier
Bix Beiderbecke	Bubber Miley
Red Nichols	Bunny Berigan
Joe Smith	Cootie Williams

Considering that the trombone was one of the earliest featured instruments of hot jazz groups, it was not brought on par, technically, with the trumpet and clarinet until late—about 1924, when Kid Ory (who solos on all the white label Vocalion

Olivers) and Charlie Lawson (*She's Cryin' for Me/Capitol Blues*, Vocalion 1040, reissued Brunswick 80042 and 80039) led off in the right direction. My choices for the All-Time Trombone Titans:

Jimmy Harrison	Tommy Dorsey
Charlie Green	Jay C. Higgin-
Jack Teagarden	botham
Miff Mole	Joe Nanton
Claude Jones	Lawrence Brown
Benny Morton	

Harrison, Green, Morton and Jones stemmed from the Fletcher Henderson band. Green was a member of the band earlier than any of the other three. Musicians who worked with him claim that, like Harrison, he was a thorough, all-around mu-

sician, an expert reader, and possessed of powerful rhythmic drive coupled with a broad, open tone and pertinent attack. Only during the past several years have collectors become aware of Green, and even yet he does not receive the full measure of his recognition. Listen to these and judge for yourself: *TNT/Carolina Stomp* (Columbia 509), *Sugar Foot Stomp/What-Cha-Call-Em Blues* (Columbia 395, reissued Columbia 35668), *Money Blues/I'll Take Her Back* (Columbia 383), and *Stampede/Jackass Blues* (Columbia 654). Harrison brought this style to its fullest flower; as one musician who worked next to him in the Henderson band remarked: "When Jimmy played the whole joint

rocked." The perfection which Harrison brought to his playing is adequately substantiated by *St. Louis Shuffle/Variety Stomp* (Victor 20944, reissued Bluebird 10246), *Dee Blues/Bugle Call Rag* (Columbia 2543, reissued UHCA 53-54), *I'm Coming, Virginia* (Columbia 1059), and *Sensation/Fidgety Feet* (Vocalion 1029, reissued UHCA 21-22). Benny Morton and Claude Jones sat side by side on many Henderson recording dates, played alternate solos on the same platters. This happened on *Sugar Foot Stomp* (Melotone 12239 and Columbia 2513, recorded within a week of each other). The Jones style is characterized by staccato phrasing, usually rapid and broad and highly rhythmic; the

Morton style by soft, extremely agitated, almost breathless, phrases, but like Jones, markedly staccato. In both these versions of *Sugar Foot*, Jones takes the first solo, Morton the second. It will be noted that it is difficult to distinguish between the two. With Henderson on *Radio Rhythm* (Brunswick 6176, reissued Brunswick 80037) Jones further portrays his manner of execution, as he does also in McKinney's Cotton Pickers diskings of *Milenberg Joys* (Victor 21611) and *Peggy* (Victor 38133). Morton is heard in his most typical style in the Don Redman *I Got Rhythm* (Brunswick 6354).

Miff Mole was at the front rank of the white trombonists for some years.

The hundreds of waxings he made with Red Nichols divulge a refined but rhythmic singing style; his influence cannot be overestimated. *Slippin' Around* (Victor 21397) is a trombone solo all the way; he's at his peak, too, in *Bugle Call Rag* (Brunswick 3490), *After You've Gone/Someday Sweetheart* (Columbia 861), *That's a Plenty* (Okeh 41232), and *Ain't Misbehavin'* (Columbia 1891). Jack Teagarden made himself felt in the New York jazz circles of the late twenties. To this day he remains the greatest white exponent of the Blues. A sad vibrato and broad lazy phrases characterize his recorded solos of *The Blues* (Varsity 8218), *Beale St. Blues* (Melotone 12277), *Riverboat Shuffle*

(Decca 265), and *Knockin' a Jug* (Okeh 8703, reissued Columbia 35664).

Tommy Dorsey's playing derives from the Miff Mole style. Dorsey fully developed the straight legato singing possibilities of the instrument, became the master of an impeccable tone and smooth-flowing phrasing. Yet he is enough of an eclectic to "get off" on highly rhythmic choruses such as *Beale St. Blues* (Victor 36207), *The Sheik* (Victor 26023), *Boogie Woogie* (Victor 26054), and *Blues* (Victor 25559). Lawrence Brown is his Negro counterpart. Like Dorsey, his versatility embraces velvet-toned singing choruses *Blue Light* (Brunswick 8297), and easy-flowing rhythmic passages

Rose of the Rio Grande (Brunswick 8186), and *The Sheik* (Brunswick 6336).

Joe Nanton and Jay C. Higginbotham both rest their admirable styles on highly individualistic methods. Nanton is the trombone counterpart of the Miley-Williams plunger-growl interpretations. Sad, frequently humorous, he expresses such dual moods in *Saddest Tale* (Brunswick 7310), *Double Check Stomp* (Brunswick 4783), and *Mississippi Moan* (Columbia 1813). Higginbotham brought his own personal touch to a combination of the Harrison-Morton-Jones styles. Smooth and relaxed, yet with a broad tone and pure phrasing, he's at his best in *West End Blues* (Victor 38034), *Feeling Drowsy*

(Victor 38080), *Mugging Lightly* (Okeh 8830), and *Ease on Down* (Vocalion 1579, reissued Brunswick 80038; the correct title is *Ease on Down*: misprinted originally, it was never corrected).

Always a favorite instrument with jazzmen, the clarinet never has claimed so many protagonists as today. The technical facility of the current clarinetists far surpasses most of the virtuosi of the twenties. Johnny Dodds, Jimmie Noone, Leon Rappolo, Larry Shields, Frank Teschemacher—these men wrought great influence, and from a historical standpoint rank as important. But they cannot approach the flexibility, power, and technique even of con-

temporaries such as Edmond Hall, Clarence Hutchinrider, Albert Nicholas, Pee Wee Russell, Omer Simeon, Joe Marsala, Jimmy Dorsey, Woody Herman, Hank D'Amico, Bud Jacobson, Buster Bailey and Sidney Bechet. My selection of All-Time Clarinet Titans is few:

Benny Goodman	Barney Bigard
Artie Shaw	Irving Fazola

With a crowded and highly competitive field, this choice is defended on the basis that these four men, having absorbed fully the tradition and spirit which preceded them, pushed the limits of their instrument farther than any predecessors. Within the confines of highly disciplined techniques, each interprets hot jazz with

the firm hand of a master-virtuoso. The Bio-Discographies cite a multitude of recorded examples of the work of all save Fazola. He, unfortunately, is meagerly represented on wax, but when he played with Bob Crosby he demonstrated his ability in *March of the Bob Cats*, *Milk Cow Blues*, *Palsteena*, and *Five Point Blues*, all on the Decca label, and in *I Know That You Know* (Seger Ellis, Decca) and *In a Sentimental Mood*, *Song of the Islands*, and *Deep Elm* (Ben Pollack, Master).

Another highly competitive field is that of the piano. Early jazz groups did not use the instrument at all, but finally it was granted a place in the percussion section. Not until the twenties when big hot bands began

featuring it did it begin to assume the proportions (as a solo-orchestral piece) which it does today. Disregarding the ragtime pianists of the 1890's and the early bands which used no piano, it may be said that leaders such as Duke Ellington, Fletcher Henderson, Erskine Tate, Charlie Cook, Red Nichols were the first to bring the "88" keyboard into prominence. Erskine Tate for example between the year 1924 and 1927 used four different pianists of ability: Teddy Weatherford, Earl Hines, Jerome Carrington; and Casino Simpson. Red Nichols allowed Arthur Schutt to take choruses; Cook called on Sterling Todd, and Henderson and Ellington carved out their own solo passages. Today the pianist

in the average jazz band is looked upon with respect, and the pianist-leader has ceased to be an isolated phenomenon. About 100 hot pianists grace the contemporary scene; perhaps 20 possess talents which mark them off as superior, but few are really great. The All-Time Piano Titans:

Teddy Wilson	Earl Hines
Johnny Guarnieri	Bob Zurke
Fats Waller	Mary Lou Williams
Jelly Roll Morton	Art Tatum

Of this group, Morton is the only one who did not perform in what might be labelled a "modern" style. To many listeners his recordings will sound dated, what the swing fans call

"corny." Perhaps his playing does catch the flavor of ragtime; nevertheless, his was one of the most original talents in all jazz: both his piano execution and his melodic writing easily are distinguishable as wholly his own. Melodies flowed from his fingers, and in his long series of Victor recordings during the twenties these have been set down for all of us to hear.

By most musicians Tatum is regarded as supreme—but usually the qualification, "as a soloist" is made. Throughout most of his musical activities he has played alone, more recently with a trio of which he is the mainstay. His speed can be matched by none, although men like King Cole, Johnny Guarnieri and Bob

Zurke come close.

Earl Hines pioneered a style, carried great influence with other pianists, attracted attention to the instrument as a dynamic force in the jazz band. His *Blue Drag* (Brunswick 6345) exemplifies the latter characteristic. Bob Zurke too created an original style, but in addition is a fine all-around man, an excellent sight reader, a master-technician. Johnny Guarneri is capable of yet greater eclecticism—the greatest of all in that respect, which means that he can play in all the major piano styles as well, almost as well, or in some cases better than the man who originated them. His gigantic talents have yet to be “discovered.”

Mary Lou Williams, influenced by Hines, was playing with Andy Kirk as early as 1929. In the same year she waxed *Night Life/Drag 'Em* (Brunswick 7178, reissued Brunswick 80033) a solo coupling which through these 14 years has retained its vitality and freshness. Her playing today has the added grace of a mellow maturity coupled with thorough musicianship—a quality which she has always retained. Affable, easy-going Fats Waller was an inherently natural artist. Like Morton, his playing-composing talents combined in many of his recorded works—most of them for the Victor and Bluebird labels. With a full-bodied rhythmic technique that fairly crackled under his fingers, Waller invariably

played with forceful exuberance, giving off that illusion of inspiration and spontaneity which is the “secret” of every great performer. Teddy Wilson has it too—so indeed do every one of the Titans I have named. The individual Wilson style, however, expresses itself differently: in sketchy lines with apparent simplicity, he has concentrated into his playing all the artistic good taste, finesse, and polish of which he is capable—and yet has retained the elusive spirit of the jazz idiom. Those jazz purists who call him a “bybrid” are the kind of jazz fans who pray every night that no jazz instrumentalists ever will play a note differently than the “righteous” musicians of the twenties or early thirties—the hard luck days—played

it. Wilson disked a long series of fine small combination studio pick-up bands, as well as some piano solos, for the Brunswick label; some of each have been reissued on Columbia.

The saxophone first became widely used as a hot solo instrument about the same time as the piano. Altoman Jimmy Dorsey and tenormen Bud Freeman and Babe Russin were featured on The Five Pennies platters. But it was in great Negro bands of the late twenties that the much more musically mature reedman were found. The Duke Ellington band claimed its Johnny Hodges, Otto Hardwick, and Harry Carney; the Chick Webb its Edgar Sampson and Eilton Jefferson, both of whom intermittently played with Henderson;

the Luis Russell band its Charlie Holmes and Greeley Walton; the Fletcher Henderson band its Russell Procope, Bennie Carter and Coleman Hawkins; the Jimmie Lunceford band its Willie Smith and Joe Thomas; the McKinney its Prince Robinson and Don Redman; the Erskine Tate its Omer Simeon and Cecil Irwin. During the thirties the white musician looked with a new interest on the saxophone; Charlie Barnet probably led off on both tenor and alto; close on his heels followed Eddie Miller, George Auld, Vido Musso, Herb Haymer, Dave Matthews. The Negroes of the thirties brought forth Herschal Evans, Lester Young, Buddy Tate, Tab Smith, Chu Berry, Dick

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Wilson, Ben Webster. From among these come most of the All-Time Saxophone Titans:

Coleman Hawkins	Ben Webster
Sidney Bechet	Bud Freeman
Harry Carney	Babe Russin
Bennie Carter	Joe Garland
Don Redman	Prince Robinson
Jimmy Dorsey	Chu Berry
Johnny Hodges	Willie Smith
Charlie Holmes	Eddie Miller

For tenor saxophonists, Coleman Hawkins wielded the same broad influence as did Earl Hines for pianists and Louis Armstrong for trumpeters. Critical dispute is still rife about Hawkins: not about his stature as an instrumentalist, but concerning the relative merits of his various periods

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of development. Those who believe Hawkins is declining in stature can set forth a strong case to prove the point, citing in evidence the variance in performing quality of the records which he waxed over a period of some 15 years. However, his phrasing maintains the sureness, flexibility and freedom of a mature artist who is completely confident of his ability . . . He grasps the melody and molds it to his own personal pattern. His phrasing is almost always strictly on the beat, invariably played in blocks of four measure phrases. This characteristic is especially obvious on fast tunes; on slow

ones, especially Blues numbers, his phrases are broader. Another Hawkins characteristic is his tendency to play the notes of his four measure phrases in downward arpeggios. Almost always the notes go downward, the only exceptions being found in bridges, interludes or climaxes.

Standout Hawkins choruses are: *It's the Talk of the Town* (Columbia 2825), *Queer Notions/Can You Take It?* (Vocalion 2583, reissued Columbia 35671), *Heartbreak Blues* (Okeh 41566, reissued UHCA 55-56), *One Hour/Hello Lola* (Bluebird 10037), *Wherever There's a Will Baby* (Victor 22736).

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6. Historical Chart of Jazz Influences

In assembling a chart of influences such as appears on pages 154 to 157, certain obvious difficulties and limitations at once are discernible. For purposes of clarification and simplicity, it was necessary to dispense with most of the direct lines of influence which one individual musician may have brought to bear upon another, or upon an entire series of musicians. The chart traces the influences of organized bands only, and attempts no such herculean task as accounting for every change in personnel throughout the existence of such bands. It is doubtful if this could be accomplished in a mere graphic manner, and even if it could, the main-stem influences would be lost in a maze of historically unimportant bypaths. What is offered here is intended as a crystallization in perspective of a half century of jazz history and influences. That, if anything, is its value, particularly since the long-range view of jazz history seems to have been somewhat neglected even by genuine jazz enthusiasts.

NEITHER ragtime nor jazz, nor yet swing, began abruptly or precisely at a given time. Although the divisions arbitrarily are fixed on the chart, they are in approximate conformity with the facts. Each major division, however, represents the gradual culmination of all the influences preceding it. Wherever possible, intermingling of influences is indicated; hence, one line of influence readily may be traced back not only to its immediate predecessors but to many men and organizations.

Evidence clearly justifies the statement that the spinal cord in the evolution of hot jazz—and of swing, which resulted in a revaluation of hot jazz—germinated and developed from Negroid roots. At least seven

varieties of music left their mark on ragtime. *Spirituals*, *religious hymns* and *work songs* long had been an integral part of the musical tradition of the Negro when Scott Joplin began to compose what was probably the first piano ragtime of any real consequence. William Christopher Handy and Clarence Williams wrote down many of the traditional tunes now known as *The Blues*, while many others, some unknown, others now forgotten, memorized the melodies and passed them on to others in the same manner in which they were received. *Coon songs* in abundance were being written and performed just prior to the turn of the century by men such as Bert Williams, Chris Smith, Ernest Hogan,

HISTORICAL CHART OF JAZZ INFLUENCES

Religious
Hymns
Spirituals
The Blues
Work Songs
Quadrilles
Marches
Coon Songs

RAGTIME

COMPOSERS AND PIANISTS:
Scott Joplin (Texas to St. Louis—1885; Chi-
cago—1893; New York—1910).

↓
Louis Chauvin (St. Louis—the 1890's).

↓
Tom Turpin (St. Louis—the 1890's).

↓
Tony Jackson (New Orleans to Chicago—
1910).

↓
Jelly Roll Morton (New Orleans—1905;
Memphis—1908; St. Louis—1912; Chicago
—1914; California—1917).

↓
W. C. Handy (Memphis—1908; Tours and
New York—1915).

NEW ORLEANS' BANDS:

The Tuxedo Orchestra; Papa Celestin
(1915-35).

↑
The Eagle Band; The Olympia Band (1911-
18).

↑
Original Creole (1912-17).

↑
Jack (Papa) Laine (1890-1900).

↑
Buddy Bolden (1890-1905).

↑
Robichaux's Band (1905-17); The Imperial
Band (1905-15); Armand Piron (1915-
22).

↑
Original Creole Band; to California—1912.

JAZZ

CALIFORNIA—1919:

{ Kid Ory; Spikes Brother. Paul Howard (1926-
28); Les Hite (1929-43).

NEW ORLEANS—1920:

Mutt Corey; Kid Rena.

MEMBERS EAGLE AND OLYMPIA, TO CHI-
CAGO—1917-18:

{ King Oliver (1918-30); to New York—1927.
Sidney Bechet, to New York—1917; to Eu-
rope—1919; to New York—1922. Johnny
Dodds, with Oliver—1918-24; Own Band—
1924-30.

MEMBERS ORIGINAL CREOLES, TO CHICAGO
—1917:

{ Jimmy Noone (1917-43); with Cooke—1922-26;
Own Band—1927-43 (intermittently). Freddie
Keppard (1917-30); with Cooke—1923-24;
with Tate—1924-25; Own Band—1926-30.

WHITE BANDS TO CHICAGO—1914:

{ Original Dixieland Band (1914-24); to New
York—1916. The Louisiana Five (1914-22);
to New York—1915.

NEW YORK OFFSHOOTS. SEMI-HOT BANDS:

{ Noble Sissle (1920-43); James Reese Europe
(1917-19); Will Marion Cook (1918-22);
Gene Dobney (1917-21); Sam Wooding
(1920-25); Leroy Smith (1915-30); Wilbur
Sweatman (1920-25).

→ CALIFORNIA: Art Hickman (1914-20).

NEW YORK WHITE: (1916-24)

{ Original Dixieland Band; The
Memphis Five; The Cotton Pick-
ers; The Georgians.

NEW YORK NEGRO:

{ Jimmy Johnson (1915-30); Clar-
ence Williams (1922-28); Johnny
Dunn (1920-27); Fletcher Hen-
derson (1923-43); Duke Elling-
ton (1923-43).

OHIO AND DETROIT:

{ McKinney's Cotton Pickers (1920-
24).

CHICAGO WHITE:

{ New Orleans Rhythm Kings (1921-
24).

CHICAGO NEGRO:

{ Charlie Elgar (1916-28); Erskine
Tate (1918-35); Charlie Cooke
(1918-30); John Wycliffe (1921-
23); Bernie Young (1920-30);
Bobby Williams (1921-23).

KANSAS CITY AND ST. LOUIS:

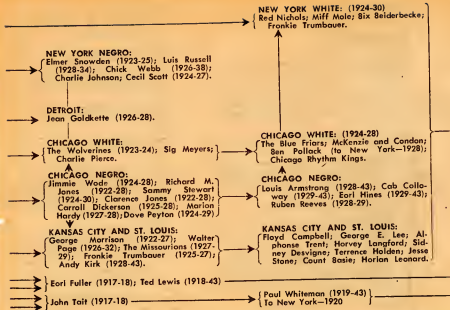
{ Bennie Moten (1920-34); Charlie
Creath (1919-30); Fote Marable
(1920-30); Dewey Jackson (1924-
26).

→ [SWEET]

→ [JAZZ]

→ [SYMPHONIC]

→ [JAZZ]



SWING
Led to a
revaluation of
hot jazz

WHITE:

Casa Loma Orch. (1929-42)
Benny Goodman (1933-43)
Dorsey Bros. Or. (1934-35)
Jimmy Dorsey (1935-43)
Tommy Dorsey (1935-43)
Red Norvo (1935-43)
Bob Crosby (1935-43)
Charlie Barnet (1935-43)
Artie Shaw (1936-42)
Woody Herman (1936-43)
Les Brown (1936-43)
Will Hudson (1937-40)

Bunny Berigan (1937-42)
Raymond Scott (1937-43)
Glenn Miller (1938-43)
Gene Krupa (1938-43)
Harry James (1938-43)
Joe Morsolo (1938-43)
Bob Chester (1939-43)
Jack Teagarden (1939-43)
Bobby Byrne (1939-43)
Bud Freeman (1940-42)
Will Bradley (1940-43)
Muggsy Spanier (1941-43)

Ray McKinley (1941-43)
Teddy Powell (1941-43)
Charlie Spivak (1941-43)
Stan Kenton (1941-43)
Freddie Slack (1941-43)
Sonny Dunham (1941-43)
Tony Pastor (1941-43)
Jerry Wald (1942-43)
Hal McIntyre (1942-43)
Bobby Sherwood (1942-43)
Eddie Miller (1943)

NEGRO:

Blue Rhythm Band (1929-35)
Claude Hopkins (1929-38)
Jimmie Lunceford (1929-43)
Don Redman (1931-40)
Teddy Hill (1933-35)
Willie Bryant (1933-36)

Benny Carter (1934-43)
Fats Waller (1935-43)
Edgar Hayes (1936-39)
Roy Eldridge (1937-43)
John Kirby (1937-43)
Lucky Millinder (1938-43)
Erskine Hawkins (1938-43)

Teddy Wilson (1938-43)
Lips Page (1939-43)
Lionel Hampton (1940-43)
Cootie Williams (1941-43)
Jay McShann (1941-43)

Joseph C. Smith
Paul Beise
Rudy Weidoeft
Abe Lyman
Isham Jones
Ralph Williams

Ben Bernie
Don Bestar
Paul Ash
Art Landry
Oriole Orch.
George Olsen

Leo Reisman
Johnny Green
Guy Lombardo
Wayne King
Hal Kemp
Russ Morgan

Jan Garber
Sammy Kaye
Kay Kyser
Horace Heidt
Freddie Martin

Ozzie Nelson
Skinny Ennis
Ray Noble
Ted Weems

Ferde Grofe
George Gershwin
Leo Sowerby

Paul Specht
Fred Waring
Nat Shilkret

Eastwood Lane
Meredith Wilson
William Grant Still

Andre Kostelanetz
Richard Himber
Morton Gould

Cole and Johnson, and Irving Jones. But soon *Under the Bamboo Tree* and *All Coons Look Alike to Me* were succeeded by the ragtime numbers such as *High Society Rag* and *I Wish I Could Shimmy Like My Sister Kate*, based on *marches* featured by the numerous brass bands prevalent in New Orleans. *High Society*, featured by every street band in the Southern city, remains to this day a widely known jazz tune; yet it originated from the piccolo part in a march selection. The *quadrille*, a popular dance of the time, afforded early ragtime musicians opportunity to insert into the "breaks" of the dance tune their own improvised cadenzas. It was in this way that *Tiger Rag* was conceived—by whom no

one seems to know. The quadrille *Get Out of Here*, formed the basis for *Tiger Rag*, which at first was an unnamed melody, referred to only by a number. Assiduous researchers have discovered other quadrilles which appropriated the same melody; here again the actual origin probably will remain a mystery.

Paraphrased in today's language, Buddy Bolden's was the first name-band in the hot category to popularize jazz. Both as a trumpeter and as a leader he left a strong mark upon numerous New Orleans musicians. Sidney Bechet, who was growing into boyhood while the Bolden band still played in the Crescent City, reports that it was "a real low-down"

group. New Orleans-born Charlie Elgar names Bolden as "the Louis Armstrong of early New Orleans days." Papa Laine set in motion the white man's bid for hot jazz, but the overwhelming proportion of Negro musicians who played what is now called *hot* erase any doubt: the movement was almost completely Negroid both in character and in actuality.

Permit me to point out here that the dates given in the chart approximate the years during which the band sustained its peak period of productivity. Although the Original Creoles claim to have first organized in 1906, they did not attain historical significance until they departed from New Orleans for points West and North—it was the first band of

its kind to bring hot jazz direct from New Orleans to other parts of the country. It reached California early in 1913, penetrated to Chicago that same year, to Cincinnati in 1914, to New York in 1916. Since it played long "stands" in Chicago, it no doubt was instrumental in setting in motion the migration which was to come but several years later. Buddy Bolden's trombonist, Frank Dusen, organized the Eagle Band about 1911; Bunk Johnson and Sidney Bechet were sometime-members of the group. The Olympia Band was fronted first by Freddie Keppard, then by King Oliver, who subsequently merged the Eagle and Olympia into what was probably an all-star aggregation. It must be remembered that

all these bands changed personnel constantly; that their "organization" in terms of today's large business concepts was undoubtedly of a more or less transient nature. Yet the Olympians and Eagles were "names," and musicians sought to become associated with them, even though these same musicians might play "gig" dates with pick-up groups or small combinations at Storyville nightspots.

The pianists and composers listed in the chart, beginning on page 154, instigated a movement set off somewhat from instrumental groups; but it was not long before the influences intertwined and merged, to descend upon Chicago in full force at the end of World War I.

Simultaneously with the hot tradition in New Orleans existed what today we would term "dance bands on the sweet side." The Imperial Band and John Robichaux's usually were found in the more respectable gathering spots for dancers and night club patrons. Since the Original Creoles toured extensively on vaudeville circuits, it is likely that they were not above box-office "commercialism." In their less serious moments they were not a great deal different in character from the "sweet" bands just mentioned. For this reason I trace the line of development to sweet and symphonic jazz through the Original Creoles to California, where Art Hickman paved the way for Paul Whiteman, Ted Lewis and

others. Will Marion Cook, Sam Wooding, *et al* followed the development of popular jazz in the footsteps of Robichaux: they were the Negro counterpart of the Whiteman school.

The great stream of the best talent proceeded from South to Middle West to East, the main current moving from New Orleans to Chicago. With the march of the Creoles thus beginning from New Orleans, one by one the outstanding musicians gathered up their instruments and made their way to Chicago.

Beginning with small groups, the important hot orchestras in Chicago from 1922 to 1930 were large, not small, bands. Oliver, Tate, Cook, Elgar, Dickerson, Armstrong, Black, Stewart, Wade—those are names of

tremendous importance: as leaders of big bands they wielded an influence that cannot be compared with what too many of us are now prone to look upon as the saviours of hot jazz—small jam combinations. According to the evidence, (and it is overwhelming) musicians sought both the money and the prestige offered by these leaders in Chicago during the twenties.

The prevalence of big bands in Chicago accounts for the fact that an individual instrumentalist of the stature and influence of Louis Armstrong does not appear on the chart until the column immediately preceding the swing movement. Up to then he had been playing with "name" bands all the way back to New Orleans days

during the first world war (see his Bio-Discography in Chapter 8). His influence had already penetrated to New York in 1924, when he played with Fletcher Henderson for a year. But as leader of his own organized band, he did not come into prominence—historically speaking—until 1929. True, he was given a recording contract with Okeh in 1925, and from that time forward he waxed numerous discs under his own name. The personnel changed often, and was drawn from musicians who held regular jobs with the big bands in Chicago—as did Armstrong himself.

To overcome this self-imposed limitation of the chart's graphic analysis, it must be assumed that each time the name of a band appears it

includes the entire composite personnel of that band during the years indicated. Thus, the Armstrong influence begins in full measure with Oliver, continues with Henderson, Tate, Dickerson, Jones, and finally reaches the chronological point at which he formed his own orchestra. The desirability of appending to the chart the complete composite personnel of all the bands named readily suggests itself; but I am faced with a space limitation, in addition to the extreme difficulty of accurately ascertaining such information, particularly for the bands prior to 1930. The task intrigues me, however, and I have noted it as a future possibility.

Another self-imposed limitation which will explain the appearance of

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certain names at perhaps unexpected points in the chronology is that with few exceptions I do not list bands which gathered together only or mainly for recording purposes. My reasons for this are twofold: (1) to impress upon the reader, whether he be a jazz enthusiast of long or of recent standing, the long-range perspective historical view of *all jazz history*, thereby offsetting the distorted impression which much jazz literature has created; (2) to avoid the confusion of excessive criss-crossing of influences. The alternative here is a second chart tracing the influences of bands and individuals who have recorded, excluding all those who were unfortunate enough never to have impressed posterity in wax.

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This, too, I hold as a good future possibility.

Exceptions to the no-recording-band-only rule were made so that I might include several white groups whose influence and personnel were of particular significance. Among these are the Chicago Rhythm Kings, McKenzie & Condon, The Cotton Pickers, The Georgians, Bix Beiderbecke and Miff Mole. It will be observed that prior to the swing era, Negro bands out-numbered the white by about ten to one. Before the appearance of Benny Goodman, the only white accomplishments in the realm of hot (not including recording-only bands) were those of organizations led by Jean Goldkette,

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Ben Pollack, and the Casa Loma Orchestra—and returning to the early twenties, The New Orleans Rhythm Kings. By comparison, however, with the great Negro bands of the twenties—McKinney's Cotton Pickers, Fletcher Henderson, Erskine Tate, Duke Ellington, Luis Russell, etc., etc.—these white bands were of negligible significance.

Those who search for the names of the Austin High gang are directed to the Chicago White (1924-28) box

and to the name, The Blue Friars, under which banner the Teschemacher-Freeman group operated for a time.

In no portion of the chart have I attempted completeness in the sense that every organized band of even moderate importance be listed. All my efforts, however, are calculated to present a broad, sweeping graph-analysis of the central stream of jazz, together with its many immediate tributaries.—P. E. M.

7. Esquire's All-American Band

Whether he be intensely curious or mildly interested, every reader here will find judgments passed which inevitably will lead to discussion and controversy. That is healthy: may such reaction be strong and vigorous. On this and following pages the complete vote-tabulation of each of the 16 gentlemen of Esquire's Board of Experts will be found, together with comments on their choices by most members of the Board. Realizing that the reader will want to know not only how each expert voted, but also precisely how many point votes were cast for each musician — and by whom, pages 188 to 197 are devoted to a concise summary of that information. By thus presenting every aspect of the voting, the reader will no doubt find those trends with which he agrees, and those which arouse the bent of his own judgment and make him wonder why this or that musician was entirely overlooked, or why this or that expert placed so high (or so low) an opinion on his favorite likes and dislikes.

COMMENTS ON CHOICES

by *ESQUIRE'S*

BOARD OF EXPERTS

ESQUIRE'S ALL-AMERICAN BAND

Louis Armstrong, *trumpet and vocal*.
Jack Teagarden, *trombone*.
Benny Goodman, *clarinet*.
Coleman Hawkins, *tenor saxophone*.
Art Tatum, *piano*.
Al Casey, *guitar*.
Oscar Pettiford, *string bass*.
Sidney Catlett, *drums*.
Red Norvo, *xylophone*.
Lionel Hampton, *vibraharp*.
Billie Holiday, *vocal*.
Artie Shaw, *Armed Forces*.

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ESQUIRE'S SECOND ALL-AMERICAN BAND

Cootie Williams, *trumpet*.
Lawrence Brown, *trombone*.
Barney Bigard, *clarinet*.
Johnny Hodges, *alto saxophone*.
Earl Hines, *piano*.
Oscar Moore, *guitar*.
Milton Hinton, *string bass*.
Al Morgan, *string bass*.
Cozy Cole, *drums*.
Leo Watson, *vocal*.
Mildred Bailey, *vocal*.
Willie Smith, *Armed Forces*.
Dave Tough, *Armed Forces*.

GEORGE AVAKIAN—contributor to
jazz magazines, editor of Columbia's
Hot Jazz Albums of reissued jazz rec-
ords.

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Trumpet: Muggsy Spanier, Louis
Armstrong. Trombone: George Brun-
nis, Floyd O'Brien. Clarinet: Pee
Wee Russell, Bud Jacobson. Sax:
Bud Hunter, Eugene Sedric. Piano:
Art Hodes, Joe Sullivan. Guitar: Ed-
die Condon, Freddie Green. Bass: Al
Morgan, Israel Crosby. Drums: Zutty
Singleton, George Wettling. Odd In-
str: Red Norvo, Lionel Hampton.
Male vocal: Louis Armstrong, Jack
Teagarden. Female vocal: Billie
Holiday, Mildred Bailey. Armed
Forces: Dave Tough.

E. SIMMS CAMPBELL—*Esquire* car-
toonist and author of two articles on
jazz—reprinted in Chapter 2.

Trumpet: Louis Armstrong, Harry
James. Trombone: J. C. Higgin-
botham, Tommy Dorsey. Clarinet:
Benny Goodman, Jimmie Noone. Sax:

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Coleman Hawkins, Johnny Hodges.
Piano: Art Tatum, Earl Hines. Gui-
tar: Eddie Condon, Teddy Bunn.
Bass: John Kirby, Al Morgan.
Drums: Cozy Cole, Zutty Singleton.
Odd Instr: Eddie South, Lionel
Hampton. Male vocal: Louis Arm-
strong, James Rushing. Female vocal:
Mildred Bailey, Billie Holiday.
Armed Forces: Artie Shaw.

ARMSTRONG: Originality — tremen-
dous power and drive. Blazed a path
they all follow. Easily and away the
greatest living jazz musician. A titan
—shouldn't be confined in walls—a
hall's too small. Rugged energy. For
over 20 years he's gone his own way
—and they all still follow him. No-
body's second, but James could give
a band some of that impetus.

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Goodman: Tonal quality and vibrato—lyric quality of New Orleans and those solid and magnificent crescendos of his. A supreme stylist and a perfectionist. Hawkins way out front. Supreme master of his instrument. Like Armstrong, his style is copied by every saxophonist in any band in the world who actually wishes to plumb the possibilities of that horn. Hodges: Infinite variety and excitement to his solos. This combination an answer to a band-leader's prayer.

Cozy Cole first because his smoothness reminds me of Haitian and African drummers I've heard. Terrific change of pace but keeps the beat going with that bass—plays over and

around a piece but hugs the orchestra together. No gymnastics—just solid drumming.

Higgy has more fire than Dorsey—an explosive quality in his playing. He grabs a melody, slides it down the groove—keeps it on ice and then shoots it out in his own way—and that way is always completely original and fiery. I don't care for too much sweetness in a trombone. Tatum: Solid musicianship—fantastically embroidered treble. Goes off into the nether world of music like Armstrong but never gets lost. Interdependence of his hands—Paganini running wild. Man-o'-War running backwards to win.

—E. SIMMS CAMPBELL

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ROBERT COFFIN—author of *Aux Frontieres du Jazz* and *Jazz: From Congo to Metropolitan*.

Trumpet: Louis Armstrong, Charlie Shavers. Trombone: George Brunis, Jack Teagarden. Clarinet: Benny Goodman, Edmond Hall. Sax: Coleman Hawkins, Johnny Hodges. Piano: Art Tatum, Teddy Wilson. Guitar: Teddy Bunn, Oscar Moore. Bass: Slam Stewart, Billy Taylor. Drums: Sidney Catlett, Cozy Cole. Odd Instr: Red Norvo, Sidney Bechet. Male vocal: Leo Watson, Willie Dukes. Female vocal: Mildred Bailey, Billie Holiday. Armed Forces: Willie Smith.

LEONARD FEATHER—jazz consultant and writer for *Esquire*, *Look*, and *Metronome* magazines.

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Trumpet: Cootie Williams, Louis Armstrong. Trombone: Jack Teagarden, J. C. Higginbotham. Clarinet: Benny Goodman, Edmond Hall. Sax: Pete Brown, Benny Carter. Piano: Art Tatum, King Cole. Guitar: Al Casey, Oscar Moore. Bass: Oscar Pettiford, Slam Stewart. Drums: Sidney Catlett, Cozy Cole. Odd Instr: Lionel Hampton, Eddie South. Male vocal: Eddie Vinson, Joe Turner. Female vocal: Billie Holiday, Betty Roché. Armed Forces: Mel Powell.

THESE selections are arbitrary. I hate to select two musicians as "best" or even as "favorites" on any instrument, because it is dangerous to use or imply comparatives and superlatives.

There are a dozen trombonists

who have, on occasion, thrilled me as much as Teagarden or Higginbotham ever did. And there have been occasions when I listened to Teagarden and Higginbotham and found them boring and uninspired. I found it painful to have to omit dozens of superlative saxophonists and guitarists and girl singers whose work is just as brilliant as that of my selections; but I felt that at least I was doing some good in drawing attention to less widely appreciated artists such as Pete Brown, Oscar Moore, and Betty Roché.

I would have voted for James Crawford and Gene Krupa on drums, but at the time of voting neither of them met the requirement of being "currently active as a musician." In

the trumpet division I was tempted to put Armstrong first out of sentiment, but finally stuck to my conviction that Cootie is peerless as an all-around jazz trumpet man.

Like all the other judges, I was probably influenced subconsciously by having happened to hear certain musicians more than others, and having thus become familiar with the details of their style and subtle reasons for their greatness. There are certainly dozens of musicians whom I've only heard occasionally, and hundreds whom I've never heard at all, who might be equally deserving of a place in this list.

However, I was not influenced by any personal friendship or association with any of the artists, nor by

any sentimental attachment to my favorites of years ago who, I used to think, could never be surpassed. These are strictly 1944 selections.

—LEONARD FEATHER

ABEL GREEN—editor of *Variety*.

Trumpet: Harry James, Roy Eldridge. Trombone: Tommy Dorsey, Jack Teagarden. Clarinet: Benny Goodman, Hank D'Amico. Sax: Johnny Hodges, Babe Russin. Piano: Jess Stacy, Art Tatum. Guitar: Roc Hillman, Jack Purcell. Bass: Sid Weiss, Doc Goldberg. Drums: George Wettling, Sidney Catlett. Odd Instr: Joe Venuti, Lionel Hampton. Male vocal: Bob Eberly, Harry Babbitt. Female vocal: Helen Forrest, Peggy Mann. Armed Forces: Artie Shaw.

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ELLIOTT GRENNARD—music editor of *Billboard*.

Trumpet: Cootie Williams, Charlie Shavers. Trombone: Lawrence Brown, Dickie Wells. Clarinet: Benny Goodman, Irving Fazola. Sax: Johnny Hodges, Ben Webster. Piano: Mary Lou Williams, Jess Stacy. Guitar: Oscar Moore, Carl Kress. Bass: Ed Safranski, Bob Haggart. Drums: Cozy Cole, Zutty Singleton. Odd Instr: Lionel Hampton, Harry Carney. Male vocal: Bing Crosby, Walter Brown. Female vocal: Ethel Waters, Mildred Bailey. Armed Forces: Joe Bushkin.

JOHN HAMMOND—author of articles in jazz magazines and widely recognized talent discoverer.

Trumpet: Buck Clayton, Bill Coleman. Trombone: J. C. Higginbotham, Jack Teagarden. Clarinet: Benny Goodman, Barney Bigard. Sax: Lester Young, Ben Webster. Piano: Teddy Wilson, Count Basie. Guitar: Freddie Green, Al Casey. Bass: Israel Crosby, Billy Taylor. Drums: Jo Jones, Sidney Catlett. Odd Instr: Red Norvo, Peter Graham. Male vocal: Josh White, Joe Turner. Female vocal: Mildred Bailey, Billie Holiday. Armed Forces: Artie Bernstein.

ROGER KAY, contributor to *Orchestra World*.

Trumpet: Bill Coleman, Cootie Williams. Trombone: Jack Teagarden, Dickie Wells. Clarinet: Benny Goodman, Barney Bigard. Sax: Benny

Carter, Joe Phillips. Piano: Art Tatum, Earl Hines. Guitar: Oscar Moore, Mary Osborne. Bass: Red Callender, Milton Hinton. Drums: Jo Jones, J. C. Heard. Odd Instr: Lionel Hampton, Harry Carney. Male vocal: Louis Armstrong, Louis Jordan. Female vocal: Billie Holiday, Ella Fitzgerald. Armed Forces: Artie Shaw.

I AM violently allergic to those popularity polls that must, in order to justify their name, use the votes of an "overwhelming majority." When jazz is concerned, results of such polls constitute nothing more than a tribute to the astuteness of the lucky winners' press agents. Or maybe the chosen ones are unusually handsome, or unusually "clever." And that would immediately dis-

qualify about 80 per cent of the *Esquire* poll winners.

The three schools of thought represented by the judges are: the *traditionalists*, who claim that the only authentic, pure jazz was at its peak in the nineties, and that its best examples are on records made prior to 1925. Their idols are either dead or sound as if they might die any minute. The *modernists*. Justly disgusted by the attitude of the former group, they bend over backwards to oppose traditionalist views. To them, most musicians over thirty are venerable fossils, and a "mad riff" will "send" them, while a dramatically beautifully, exquisitely musical solo, say, the great Reinhardt on guitar, will be discarded as being "nowhere."

Finally, the *perfectionists*. Whenever a solo with real ideas pleases or moves them, it's good. Whoever plays it. What's more, they dare claim that jazz is not a curiosity, or a precious relic of another age, but very definitely a living Art, constantly growing and improving.

The way Eskey conducted this poll makes a sincere jazz lover admire the good taste displayed; just as much as any normal man will admire the trim lines of the Varga girl.

I was generously asked to add whatever comment I might like to make in order to clarify the reasons behind my choices. Nevertheless, as my selection seems to me rather consistent, I will only say a few words about two of my second choices,

both relatively unknown.

About a year ago, when I first heard Joe Phillips on tenor sax, I was literally knocked out by his exciting wildness on rhythm tunes and breath-taking artistry on slow ones. I then thought he played as well as Coleman Hawkins, and with even more enthusiasm. Most musicians and many critics who are familiar with his work agree.

Mary Osborne, indeed a lovely girl, plays a magnificent guitar. With Mary Lou Williams, she is maybe the only jazz-woman of whom you can say, "She's terrific," without having to add "... for a woman." With Miss Osborne, I don't know which I would enjoy most, to listen to her music or kiss her.

Musically, that's a compliment.

—ROGER KAY

HARRY LIM—organizer of jam sessions in New York and Chicago

Trumpet: Roy Eldridge, Cootie Williams. Trombone: Vic Dickenson, J. C. Higginbotham. Clarinet: Benny Goodman, Barney Bigard. Sax: Coleman Hawkins, Benny Carter. Piano: Earl Hines, Art Tatum. Guitar: Al Casey, Oscar Moore. Bass: Milton Hinton, Oscar Pettiford. Drums: Joe Jones, Sidney Catlett. Odd Instr.: Lionel Hampton, Joe Venuti. Male vocal: Joe Turner, T-Bone Walker. Female vocal: Billie Holiday, Ella Fitzgerald. Armed Forces: Dave Tough.

VOTING for an all-star band, such as *Esquire* wants to assemble, is an eas-

ier task when we know that such a band will just be a "paper" affair. But we're glad to hear that *Esquire* wants to select the best possible musicians for an actual session. Then the voters must be more careful. They must think about whether the chosen horns would feel happy playing with the chosen rhythm section, whether the horns themselves have a style that is at least based on the same musical viewpoint, whether the trumpet, being the lead instrument, has the necessary qualifications to carry an all-star unit like the one under discussion.

My choices for the All-American Band are based on hearing and assembling these musicians for actual sessions and noticing the influences

one has upon the other. A trumpet of a Roy Eldridge immediately takes over the reins at any jam session, inspires the others to greater heights. When, as another horn, a man like tenor saxophonist Coleman Hawkins is added, it stands to reason that Hawkins will inspire Eldridge to the best playing he is capable of, not only because of his superb musicianship, but because, also, he has been Eldridge's idol ever since the latter started to play.

An inspiring rhythm section, a section which not only keeps perfect time, but one which swings in a relaxed way, a section which knows when and where to soften down, when and where to push with the rest of the horns, is an essential part,

maybe the most important of any small jam band. And more important than anybody else in a rhythm section is the drummer. Sidney Catlett and Jo Jones are, to my way of thinking, the two most perfect drummers for a small band. These two men are adaptable and they can play soft without losing their strong beat, and to top it all off, they have that certain thing which musicians call "good taste."

—HARRY LIM

PAUL EDUARD MILLER—author of *Miller's Yearbook of Popular Music*, *Yearbook of Swing*, and of numerous articles in jazz magazines.

Trumpet: Louis Armstrong, Red Nichols. Trombone: Lou McGarity,

Benny Morton. Clarinet: Barney Bigard, Benny Goodman. Sax: Coleman Hawkins, Don Redman. Piano: Johnny Guarnieri, Teddy Wilson. Guitar: Les Paul, Lawrence Lucie. Bass: Milton Hinton, Oscar Pettiford. Drums: Cozy Cole, Sidney Catlett. Odd Instr: Red Norvo, Sidney Bechet. Male vocal: Cab Calloway, Leo Watson. Female vocal: Mildred Bailey, Billie Holiday. Armed Forces: Artie Shaw.

THE mellow, matured trumpeting of Armstrong—when he *really* wants to play—remains unsurpassed. The veteran experience and undoubted originality of Red Nichols places him at the top of white jazz trumpeters. McGarity proved how well he can play on Cootie Williams' record of *West End Blues*; he shows both power

and feeling. Veteran Morton, with an incredible degree of technical facility, plays easily, spiritedly. Bigard, too, is mellow and mature, a veteran with long experience and consistently-proven ability. Rather than a second choice, Goodman maintains par: his technical wizardry and facile expressiveness put him among the top performers on any jazz instrument.

At least a half-dozen top-ranking alto and tenormen had to be discarded in order to arrive at the Hawkins-Redman choice, which reflects my personal preferences. Guarnieri's titanic virtuoso qualities represent the distilled essence of all the jazz piano tradition which preceded him. He has absorbed it completely,

re-introduced it in his own qualitative and original manner. Wilson reflects the simple lines and expressive precision of the best contemporary art.

The odd instruments were difficult, since each man who specializes usually boasts a high degree of perfection. Lionel Hampton surely is the equal of Norvo, and then there is an obscure Chicago vibraharpist-marimbist-pianist named Max Miller (no relation of mine) who can match either of them. The baritone sax of Harry Carney, the bass sax of Joe Garland, and the soprano sax of Charlie Barnet had to be disregarded because I chose Bechet, another veteran of tremendous experi-

ence whose powerful jazz feeling sets him off as unique.

Of the musicians in service, I would rate Shaw the greatest, with Claude Thornhill or Dave Tough as second choice.

—PAUL EDUARD MILLER

BUCKLIN MOON—author of *The Darker Brother*.

Trumpet: Louis Armstrong, Charlie Shavers. Trombone: Jack Teagarden, Miff Mole. Clarinet: Edmond Hall, Buster Bailey. Sax: Coleman Hawkins, Ben Webster. Piano: Art Tatum, Mary Lou Williams. Guitar: Teddy Bunn, Eddie Condon. Bass: John Kirby, Wellman Braud. Drums: Sidney Catlett, Zutty Singleton. Odd Instr: Sidney Bechet, Red Norvo. Male vocal: Leo Watson, James

Rushing. Female vocal: Billie Holiday, Mildred Bailey. Armed Forces: Willie Smith.

SOME of it was pretty easy. You did it the way you used to do on examinations in school, first write down the ones you knew the answers for without thinking. You remembered the first time you heard Louie and how you felt like the guy who accused him of using a trick horn because it just didn't seem possible. Hawk and Sidney Catlett were the same way and when you came to the piano—that Tatum, there wasn't anyone else that belonged in the same hall. But then you got to thinking about the others.

Next to Louie belonged Bix, because

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cause when someone said he made a horn sound like somebody hitting crisp notes off a bell with a hammer he said something. But Bix wasn't around anymore. They don't play real old tail-gate trombone anymore so that meant Teagarden; but you remember Miff Mole, too, because he is the guy they all forgot about, even though anyone who is any good now learned most of what they know from him. Ed Hall was your first choice on clarinet but you remembered Louie, Charlie Green and Buster Bailey on some of those old Bessie records; so Buster had to be in there, too. And Zutty had to be there so you put him down. And you wanted Mary Lou because she was the only woman who was good

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enough to be in the same hall with a man and there was something about her that was really down to earth.

Then you came to the vocalists and you hoped that meant Blues, only you knew it probably wouldn't be enough Blues because there couldn't be enough Blues. You got to thinking about all the fine ones you wanted to include.

Well, you put down the others but you didn't feel so good about it because of those you had to leave out. But if you put down everyone you wanted to be there they'd have to put the audience on the stage and the boys out in front. And then how was *Esquire* going to pay for the hall!

—BUCKLIN MOON

TIMME ROSENKRANTZ—once publisher of a swing magazine in Copenhagen; currently associated with WNEW.

Trumpet: Bill Coleman, Louis Armstrong. Trombone: Lawrence Brown, Tyree Glenn. Clarinet: Benny Goodman, Barney Bigard. Sax: Johnny Hodges, Coleman Hawkins. Piano: Art Tatum, Teddy Wilson. Guitar: Oscar Moore, Teddy Bunn. Bass: Serious Meyers, Walter Page. Drums: Arthur Herbert, Cozy Cole. Odd Instr: Red Norvo, Ray Nance. Male vocal: Leo Watson, Joe Turner. Female vocal: Billie Holiday, Ella Fitzgerald. Armed Forces: Stanley Adkins.

BILL COLEMAN, whom I first heard with Benny Carter in 1934, cutting

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out a *Symphony in Riffs* in his easy-flowing, relaxed trumpet style, entranced me and till today has lost none of his original drive. Roy Eldridge, to me one of the most exciting, knocked-out, "perpetual motion" trumpeters of 'em all, with the same fluidity of style as Coleman, should be a perfect foil on a trumpet team with Bill. Lawrence Brown—who else can match him for tone, style, balance, and ideas? Tyree Glenn . . . well, Higginbotham and Jack Jenney are great, too, but here's a man chock-full of new ideas and who plays a style all his own.

Benny Goodman's clarinet is my first choice for the simple reason that Benny is at his peak with a group of

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this kind—and at his peak, he is the greatest swing clarinetist and swing musician of them all! Barney Bigard has got to get in here somewhere. His tone in the lower register, technique and Blues feeling make him tops on anyone's list. Johnny Hodges . . . to attempt to justify this choice is superfluous. I'd rather tackle the job of describing "violet" to a guy who is color-blind. Benny Carter, my favorite all-around musician, will have to step aside this time and let the "Rabbit" jump!

Coleman Hawkins . . . who else? Art Tatum . . . ditto. Teddy Wilson, who has proven himself to be the finest pianist for a small combination; his own and Goodman's is the only possible second choice and the

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most trying "split ticket" of them all. Wilson Myers . . . a mad showman, his big warm tone, his exquisite bowing, make him a stand-out bass player for a small combo.

—TIMMIE ROSENKRANTZ

CHARLES EDWARD SMITH—co-author of *Jazzmen*, *The Jazz Record Book*; contributor to jazz magazines; author of *Collecting Hot*, reprinted in Chapter 2.

Trumpet: Louis Armstrong, Bobby Hackett. Trombone: George Brunis, Jack Teagarden. Clarinet: Irving Fazola, Sidney Bechet. Sax: Coleman Hawkins, Johnny Hodges. Piano: Joe Sullivan, Earl Hines. Guitar: Lonnie Johnson, Eddie Condon. Bass: Well-

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man Braud, Bob Haggart. Drums: Sidney Catlett, Zutty Singleton. Odd Instr: Sidney Bechet, Lionel Hampton. Male vocal: Louis Armstrong, Jack Teagarden. Female vocal: Mildred Bailey, Billie Holiday. Armed Forces: Max Kaminsky.

THE musicians I have chosen for *Esquire's* All-American Band have divergent styles but have in common an ability to improvise creatively and collectively, and that feeling for jazz rhythm usually defined as *swing*. Each of those I have selected for this All-American band not only knows his instrument well but has unerring taste in exploiting its timbre.

I thought of instruments in terms

of primary functions: the *lead* work of trumpet and cornet (Louis Armstrong and Bobby Hackett); on clarinet, *attack* and fluidity of style, along with distinctive ensemble ability; on saxophone, reed style for specific instruments and tempi—I mean this to include taste in phrasing, etc.—and a special gift for what seems to elude many musicians: a melodic line; on trombone, its ensemble function and its informed use of timbre and glissando. Much of this applies equally to the rhythm instruments which also give the band its foundation; I prefer a dynamic rhythm section and any combination of four of the men I have chosen would afford it. For clarinet I meant to substitute Rus

sell for Bechet since the latter now plays soprano sax almost exclusively.

I chose vocalists more or less on the basis I chose instruments, for the voice in jazz is similarly capable of a creative function. Sidney Bechet (soprano sax) and Lionel Hampton (vibraharp) were my choices for out-of-the-way instruments, though I'd have been delighted to have found a place in the band for Meade Lux Lewis and his well-tempered harpsichord.

With hundreds of musicians in the Armed Forces, and many of them top men, it was not easy to make a choice. After a great deal of consideration, I finally cast my vote in this grouping for Max Kaminsky and the

beautiful bite of his pre-Pearl Harbor trumpet.

—CHARLES EDWARD SMITH

FRANK STACY, New York editor of *Down Beat*.

Trumpet: Louis Armstrong, Bobby Hackett. Trombone: Lawrence Brown, George Brunis. Clarinet: Benny Goodman, Irving Fazola. Sax: Coleman Hawkins, Benny Carter. Piano: Fats Waller, Art Tatum. Guitar: Al Casey, Teddy Bunn. Bass: Walter Page, Al Morgan. Drums: Sidney Catlett, Jo Jones. Odd Instr: Red Norvo, Lionel Hampton. Male vocal: Leo Watson, Louis Armstrong. Female vocal: Billie Holiday, Ella Fitzgerald. Armed Forces: Artie Shaw.

CONTEMPORARY recognition of a contemporary jazz artist is a fine thing. When it takes the form of a material and unexpected award, as is the case here, it's even better. There should be more of it.

The only trouble, however, with selecting the *best* in any given field (especially in one founded so much on pure personal taste as hot music) is that it usually finds the critics tearing their already thinning hair in an effort to include all of their favorites. It would seem that there never are just two "best" men; inevitably at least four or five and sometimes a dozen other names suggest themselves immediately to your mind—all of them good.

For example, instead of picking Coleman Hawkins and Bennie Carter as my two choices on sax as I did, I might possibly have decided on Ben Webster or Harry Carney or Joe Phillips. Bill Coleman, the trumpet player, or trombonist Jack Teagarden or singer Mildred Bailey could easily have been alternates to others that I selected.

For this reason I hope that no admirer of hot will read my selections for this *Esquire* poll and say to himself: "Is he kidding? Why, so and so can play rings around those guys."

Briefly then, it should be borne in mind that the selections of this writer do not pretend to be the only possible ones nor even the most logical

ones. They are merely the conscientious preferences of one lover of jazz music.

—FRANK STACY

BOB THIELE—Editor of *Jazz*, producer of Signature records.

Trumpet: Louis Armstrong, Bobby Hackett. Trombone: Jack Teagarden, Floyd O'Brien. Clarinet: Barney Bigard, Benny Goodman. Sax: Benny Carter, Johnny Hodges. Piano: Earl Hines, Jess Stacy. Guitar: Al Casey, Freddie Green. Bass: Oscar Pettiford, Al Morgan. Drums: Sidney Catlett, George Wettling. Odd Instr: Lionel Hampton, Red Norvo. Male vocal: Louis Armstrong, Jack Teagarden. Female vocal: Billie Holiday, Ella Fitzgerald. Armed Forces: Dave Tough.

MY CHOICES for *Esquire's* All-American Jazz Band were made with one thought in mind: to list the greatest exponents of jazz music on their respective instruments. This I have done; however, I feel that there are many musicians who will probably not "place" in the poll that should be mentioned. I am listing a few of these.

In the authentic Dixieland style there are two white trumpet players who should not be overlooked. First, Yank Lawson, whose remarkable technique does not hinder his playing but leads him to great physical heights. He plays with plenty of guts and drive. He is extremely spontaneous at all times and is breath-tak-

ingly exciting with his biting tone and clipped phrases. Another man who has an amazing talent for this style is Marty Marsala.

Other musicians who must be included in the long list of forgotten jazzmen are Bud Jacobson, a superb Chicago clarinetist; Tut Soper, a Chicago pianist; Jack Goss, a wonderful rhythmic guitarist, and Earl Wiley, the ex-riverboat drummer.

There are many others, such as Bill Davison, Sterling Bose, Rod Cless, and George Lewis, who are giving up so much to play the real jazz.

I sincerely hope that, unlike other art forms where many artists have been relegated to unknown or for-

gotten positions, these musicians receive the recognition they deserve.

—BOB THIELE

BARRY ULANOV—editor of *Metro-nome*.

Trumpet: Cootie Williams, Roy Eldridge. Trombone: Lawrence Brown, Jack Teagarden. Clarinet: Benny Goodman, Edmond Hall. Sax: Coleman Hawkins, Benny Carter. Piano: Art Tatum, King Cole. Guitar: Al Casey, Oscar Moore. Bass: Red Callender, Serious Meyers. Drums: Specs Powell, Sidney Catlett. Odd Instr: Ray Nance, Red Norvo. Male vocal: Joe Turner, T-Bone Walker. Female vocal: Mildred Bailey, Billie Holiday. Armed Forces: Willie Smith.

My first choices were almost automatic; they are the men I think with-

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out peer on their instruments, with one or two exceptions. The exceptions are drummer Specs Powell and bassist Callender and guitarist Casey. Though my favorites, I am willing to concede that Sidney Catlett and Oscar Pettiford and Oscar Moore are similarly steady, solid, driving rhythm-men. That's why I made Sidney and Oscar Moore second choices for their positions, an arbitrary coin-toss deciding the issue. Pettiford I've only gotten to know very recently; today I should choose him above Red Callender and Serious Meyers, brilliant as they are; I think he's a better soloist than either Red or Serious, and just as remarkable a musician and rhythm-man.

Some of the other choices are just

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this side of arbitrary, the first man, I think, a more outstanding musician, a finer technician, more compatible, perhaps, in style and taste with the other members of my number one outfit. One second, Red Norvo, just doesn't play as interesting an instrument, for me, as the first man in his division, fiddler Ray Nance. Benny Carter I shunted into the second panel because I happen to prefer Hawk's tenor to all other saxists, baritone, alto, soprano or C melody; Benny, nonetheless, remains my favorite alto man.

All of us in this balloting, I think, were aware of the great limitations thereof. I should not like to miss the piano, for example, of Teddy Wilson; Teddy is, however, most satisfying

to me as a solo pianist, with the faintest of backing, a rhythm section; so I chose Tatum and Cole ahead of him. There were other men whom I should have liked to mention, somehow. Lionel Hampton, Louis Arm-

strong, Harry Carney, Earl Hines, Johnny Hodges, J. C. Higginbotham, Joe Turner, etc., etc. But the restrictions were clear—and confounding. And thus, my bands.

—BARRY ULANOV

MUSICIANS' POINT TABULATION

TRUMPET		Total Points
LOUIS ARMSTRONG	Kay-1, Lim-1, Ulanov-2.	16
Avakin-1, Campbell-2,	ROY ELDRIDGE	5
Feather-1, Goffin-2,	Green-1, Lim-2,	
Millier-2, Moon-2, Smith-2,	Rosenkrantz-1, Ulanov-1.	
Stacy-2, Thiele-2.	BILL COLEMAN	5
COOTIE WILLIAMS	Hammond-1, Kay-2,	8
Feather-2, Grennard-2,	Rosenkrantz-2.	
	BOBBY HACKETT	3

Total Points		Total Points
Smith-1, Stacy-1, Thiele-1.		
HARRY JAMES	3	Stacy-2, Ulanov-2.
Campbell-1, Green-2.		GEORGE BRUNIS
CHARLIE SHAVERS	3	Avakian-2, Goffin-2,
Goffin-1, Grennard-1,		Smith-2, Stacy-1.
Moon-1.		J. C. HIGGINBOTHAM
MUGGSY SPANIER	2	Campbell-2, Feather-1,
Avakian-2.		Hammond-2, Lim-1.
BUCK CLAYTON	2	TOMMY DORSEY
Hammond-2.		Campbell-1, Green-2.
RED NICHOLS	1	LOU MCGARITY
Miller-1.		Miller-2.
		VIC DICKENSON
		Lim-2.
		DICKIE WELLS
		Grennard-1, Kay-1.
		FLOYD O'BRIEN
		Avakian-1, Thiele-1.
		MIFF MOLE
		Moon-1.
		BENNY MORTON
		Miller-1.

	Total Points
TYREE GLENN	1
Rosenkrantz-1.	

CLARINET

BENNY GOODMAN	24
Campbell-2, Feather-2, Goffin-2, Green-2, Grennard-2, Hammond-2, Kay-2, Lim-2, Miller-1, Rosenkrantz-2, Stacy-2, Thiele-1, Ulanov-2.	
BARNEY BIGARD	8
Hammond-1, Kay-1, Lim-1, Miller-2, Rosenkrantz-1, Thiele-2.	
EDMOND HALL	5
Feather-1, Goffin-1, Moon-2, Ulanov-1.	
IRVING FAZOLA	4
Grennard-1, Smith-2, Stacy-1.	

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	Total Points
PEE WEE RUSSELL	2
Avakian-2.	
BUSTER BAILEY	1
Moon-1.	
HANK D'AMICO	1
Green-1.	
SIDNEY BECHET	1
Smith-1.	
JIMMIE NOONE	1
Campbell-1.	
BUD JACOBSON	1
Avakian-1.	

SAXOPHONE

COLEMAN HAWKINS	17
Campbell-2, Goffin-2, Lim-2, Miller-2, Moon-2, Rosenkrantz-1, Smith-2, Stacy-2, Ulanov-2.	
JOHNNY HODGES	10

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	Total Points
Campbell-1, Goffin-1, Green-2, Grennard-2, Rosenkrantz-2, Smith-1, Thiele-1.	
BENNY CARTER	8
Feather-1, Kay-2, Lim-1, Stacy-1, Thiele-2, Ulanov-1.	
BEN WEBSTER	3
Grennard-1, Hammond-1, Moon-1.	
PETE BROWN	2
Feather-2.	
LESTER YOUNG	2
Hammond-2.	
BUD HUNTER	2
Avakian-2.	
DON REDMAN	1
Miller-1.	
BABE RUSSIN	1
Green-1.	

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	Total Points
JOE PHILLIPS	1
Kay-1.	
EUGENE SEDRIC	1
Avakian-1.	

ODD INSTRUMENT

RED NORVO, xylophone	15
Avakian-2, Goffin-2, Hammond-2, Miller-2, Moon-1, Rosenkrantz-2, Stacy-2, Thiele-1, Ulanov-1.	
LIONEL HAMPTON, vibraharp	15
Avakian-1, Campbell-1, Feather-2, Green-1, Grennard-2, Kay-2, Lim-2, Smith-1, Stacy-1, Thiele-2.	
SIDNEY BECHET, soprano saxophone	6
Goffin-1, Miller-1, Moon-2, Smith-2.	
EDDIE SOUTH, violin	3

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	Total Points
Campbell-2, Feather-1.	
RAY NANCE, violin	3
Rosenkrantz-1, Ulanov-2.	
JOE VENUTI, violin	3
Green-2, Lim-1.	
HARRY CARNEY, baritone saxophone	2
Grennard-1, Kay-1.	
PETER GRAHAM, vibraharp	1
Hammond-1.	

GUITAR

AL CASEY	11
Feather-2, Hammond-1,	
Lim-2, Stacy-2, Thiele-2,	
Ulanov-2.	
OSCAR MOORE	10
Feather-1, Goffin-1,	
Grennard-2, Kay-2, Lim-1,	
Rosenkrantz-2, Ulanov-1.	
TEDDY BUNN	7
Campbell-1, Goffin-2,	

	Total Points
Moon-2, Rosenkrantz-1,	
Stacy-1.	
EDDIE CONDON	6
Avakian-2, Campbell-2,	
Moon-1, Smith-1.	
FREDDIE GREENE	4
Avakian-1, Hammond-2,	
Thiele-1.	
LES PAUL	2
Miller-2.	
LONNIE JOHNSON	2
Smith-2.	
ROC HILLMAN	2
Green-2.	
LAWRENCE LUCIE	1
Miller-1.	
MARY OSBORNE	1
Kay-1.	
JACK PURCELL	1
Green-1.	

	Total Points
CARL KRESS	1
Hammond-1.	

U.S. FORCES FAVORITE

ARTIE SHAW, clarinet	10
Campbell-2, Green-2,	
Kay-2, Miller-2, Stacy-2.	
WILLIE SMITH, alto saxophone	6
Goffin-2, Moon-2,	
Ulanov-2.	
DAVE TOUGH, drums	6
Avakian-2, Lim-2, Thiele-2.	
MAX KAMINSKY, trumpet	2
Smith-2.	
ARTHUR BERNSTEIN, bass	2
Hammond-2.	
MEL POWELL, piano	2
Feather-2.	
JOE BUSHKIN, piano	2
Grennard-2.	

	Total Points
STANLEY ATKINS, piano	2
Rosenkrantz-2.	

STRING BASS

OSCAR PETTIFORD	6
Feather-2, Lim-1, Miller-1,	
Thiele-2.	
MILTON HINTON	5
Kay-1, Lim-2, Miller-2.	
AL MORGAN	5
Avakian-2, Campbell-1,	
Stacy-1, Thiele-1.	
JOHN KIRBY	4
Campbell-2, Moon-2.	
RED CALLENDER	4
Kay-2, Ulanov-2.	
SLAM STEWART	3
Feather-1, Goffin-2.	
WALTER PAGE	3
Rosenkrantz-1, Stacy-2.	
WELLMAN BRAUD	3

	Total Points
Moon-1, Smith-2.	
SERIOUS MEYERS	3
Rosenkrantz-2, Ulanov-1.	
ISRAEL CROSBY	3
Avakian-1, Hammond-2.	
ED SAFRANSKI	2
Grennard-2.	
SID WEISS	2
Green-2.	
BOB HAGGART	2
Grennard-1, Smith-1.	
BILLY TAYLOR	2
Goffin-1, Hammond-1.	
DOC GOLDBERG	1
Green-1.	

DRUMS

SIDNEY CATLETT	17
Feather-2, Goffin-2,	
Green-1, Hammond-1,	
Lim-1, Miller-1, Moon-2,	

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	Total Points
Smith-2, Stacy-2, Thiele-2,	
Ulanov-1.	
COZY COLE	9
Campbell-2, Feather-1,	
Goffin-1, Grennard-2,	
Miller-2, Rosenkrantz-1.	
JO JONES	7
Hammond-2, Kay-2,	
Lim-2, Stacy-1.	
ZUTTY SINGLETON	6
Avakian-2, Campbell-1,	
Grennard-1, Moon-1,	
Smith-1.	
GEORGE WETTLING	4
Avakian-1, Green-2,	
Thiele-1.	
SPECS POWELL	2
Ulanov-2.	
ARTHUR HERBERT	2
Rosenkrantz-2.	

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	Total Points
J. C. HEARD	1
Kay-1.	

PIANO

ART TATUM	17
Campbell-2, Feather-2,	
Goffin-2, Green-1, Kay-2,	
Lim-1, Moon-2,	
Rosenkrantz-2, Stacy-1,	
Ulanov-2.	
EARL HINES	7
Campbell-1, Kay-1, Lim-2,	
Smith-1, Thiele-2.	
TEDDY WILSON	5
Goffin-1, Hammond-2,	
Miller-1, Rosenkrantz-1.	
JESS STACY	4
Green-2, Grennard-1,	
Thiele-1.	
JOE SULLIVAN	3
Avakian-1, Smith-2.	

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	Total Points
MARY LOU WILLIAMS	3
Grennard-2, Moon-1.	
KING COLE	2
Feather-1, Ulanov-1.	
ART HODES	2
Avakian-2.	
JOHNNY GUARNIERI	2
Miller-2.	
FATS WALLER	2
Stacy-2.	
COUNT BASIE	1
Hammond-1.	

FEMALE VOCAL

BILLIE HOLIDAY	23
Avakian-2, Campbell-1,	
Feather-2, Goffin-2,	
Hammond-1, Kay-2,	
Lim-2, Miller-1, Moon-2,	
Rosenkrantz-2, Smith-1,	
Stacy-2, Thiele-2,	

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	Total Points
Ulanov-1.	
MILDRED BAILEY	15
Avakian-1, Campbell-2, Goffin-1, Grennard-1, Hammond-2, Miller-2, Moon-1, Smith-2, Thiele-1, Ulanov-2.	
ELLA FITZGERALD	4
Kay-1, Lim-1, Rosenkrantz-1, Stacy-1.	
HELEN FORREST	2
Green-2.	
ETHEL WATERS	2
Grennard-2.	
BETTY ROCHE	1
Feather-1.	
PEGGY MANN	1
Green-1.	

MALE VOCAL

LOUIS ARMSTRONG	11
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	Total Points
Avakian-2, Campbell-2, Kay-2, Smith-2, Stacy-1, Thiele-2.	
LEO WATSON	9
Goffin-2, Miller-1, Moon-2, Rosenkrantz-2, Stacy-2.	
JOE TURNER	7
Feather-1, Hammond-1, Lim-2, Rosenkrantz-1, Ulanov-2.	
JACK TEAGARDEN	3
Avakian-1, Smith-1, Thiele-1.	
CAB CALLOWAY	2
Miller-2.	
JOSH WHITE	2
Hammond-2.	
T-BONE WALKER	2
Lim-1, Ulanov-1.	

	Total Points		Total Points
EDDIE VINSON	2	LOUIS JORDAN	1
Feather-2.		Kay-1.	
JAMES RUSHING	2	WILLIE DUKES	1
Campbell-1, Moon-1.		Goffin-1.	
BOB EBERLY	2	WATER BROWN	1
Green-2.		Grennard-1.	
BING CROSBY	2	HARRY BABBITT	1
Grennard-2.		Green-1.	

8. Musicians' Bio-Discographies

Behind the facts enumerated in this chapter a half century of jazz potentially lies revealed. The lives of the jazzmen here discussed cross and re-cross, not only touching upon those who received point votes from Esquire's Board of Experts, but likewise upon hundreds of other musicians. A total of 124 individual musicians were named by the 16 experts. The following pages include a brief biography of these men and women. In cases where a discography immediately follows a biography, this is because the musician is a winner in the Esquire All-American Band. It seems fitting that the winners should be awarded this additional attention. It turns out that in setting forth the discographies — some of which are several columns in length — a great portion of the recorded history of jazz is touched upon, thus giving the reader a cross section which he can pursue further if it interests him. Where there has been an omission of fact it has not been intentional. Listing of the biographies is alphabetical.

Put simply, a discography is a list of the records on which some specific instrumentalist has played, whether it be as a soloist or as a member of the ensemble. All the discographies listed in this chapter include the following information: (1) the name of the band with whom the instrumentalist made the records; (2) the approximate collectors' market value of the records; (3) the name of the record label; (4) the number of the record on its original issuance; (5) titles of the tunes recorded; and (6) the label and number of the same recording which, as in some cases only, has been reissued at a date subsequent to its original issue—what might be called the second edition if one were to draw an analogy between book

collecting and record collecting.

Winners of All-American Band positions have been honored with a complete discography of all the records on which they appeared: the single exception is Coleman Hawkins, who waxed some 50 sides with Fletcher Henderson on the old white label Vocalions, and a few on miscellaneous labels, but which are not listed in this discography, due to the fact that his appearance on them is relatively unimportant to the collector. Winners of the Second All-American Band receive a partial, selected discography listing, in which every attempt has been made to acquaint the reader with some of the best platters on which these musicians played. Since Oscar Pettiford,

up to press time, had done no commercial recording, he naturally could not be included among the discography listings.

The collectors' market value of records is listed immediately after the name of the band, thus:

With Louis Armstrong (15-30):

It is this information, perhaps, which will create the widest interest and discussion, not only among seasoned collectors but also among those who have but recently joined the swelling ranks of jazz collectors. In Chapter 4. George Hoefer discusses the more general aspects of collecting; his analysis of types of collectors, his anecdotes about collectors, and his well informed advice to the neophyte

should prove of great value to all hot jazz fans, but particularly to the newcomer.

In estimating the approximate collectors' market value, I have drawn heavily on my *Yearbook of Popular Music*, in which more than 3,000 collectors' records are evaluated on a scale from 50 downwards. In assessing records for the present volume, I have made every attempt to set the values at figures at which these records actually are being traded and sold.

In most cases, therefore, I have named a figure lower than that in my *Yearbook*, since I wanted to avoid the confusion which might result if it were not clearly understood that the values were but a *scale of*

values by which it could be determined what one particular record was worth in relation to another. Hence, the values set in the ensuing pages, while they also may be regarded as a scale of values, actually are what I believe to be *fair evaluations of the present market*.

As Arnold Gingrich already has explained in the introduction, there is much justification for what at first glance might be considered excessive estimating. Not only has the number of collectors increased during the past several years—thus creating a wider market—but the exigencies of wartime restrictions have forced the record companies to concentrate on what they believe to be

the biggest money makers. On the whole this has meant concentration on popular tunes of the day, principally for the juke box trade.

Also as Mr. Gingrich explained, the dollar sign may be placed in front of the figures if that is conducive to the most practical method of dealing with collectors' items; but the figures, as he says, are meant "to indicate relative scarcity and desirability." For the biographies, my *Yearbook* again was my principal source of information—P.E.M.

ARMSTRONG, Daniel Louis (Satchmo'). *Trumpet, vocal*. Received 16 points for trumpet: Avakian, Campbell, Feather, Goffin, Miller, Moon, Smith, Stacy, Thiele; 11 points for male vocal: Avakian, Campbell, Kay, Smith, Stacy,

Thiele. Born July 4, 1900, New Orleans, La. Picked up knowledge of his instrument principally at the Waif's Home for Boys in New Orleans, where he was placed at age 13 for firing a gun during a New Year's Eve celebration. He began playing in bands just a few years later, and was soon accepted as a desirable sideman by King Oliver, Kid Ory, Fate Marable, and other miscellaneous New Orleans bands. After several years on the riverboats with Marable, he was called to Chicago in July, 1922, by King Oliver, with whose band he remained for two years. In 1924 New York made a bid for him in the person of Fletcher Henderson; he stayed a year, returned to Chicago to play with Ollie Powers and Erskine Tate's Vendome Theatre Orchestra (he doubled the two jobs for almost a year); with Carroll Dickerson at the Sunset

Cafe and Savoy Ballroom; with Clarence Jones at the Metropolitan Theatre. In the fall of 1927 he headed his own band for a few months, but not until the spring of 1929 when he was featured in the *Hot Chocolates* revue in New York did he finally organize and head his own group. It subsequently played New York's Coconut Grove, Chicago's Show Boat Cafe, and Culver City's Cotton Club. Twice he made trips to London and the Continent; once for the last six months of 1932, and the second time from July, 1933, to January, 1935. While there he appeared as soloist in revues, in addition to fronting bands. Upon his return to U. S., he took over Luis Russell's already organized band, and has fronted it ever since. Has made numerous appearances in movies, several in Broadway revues.

ESQUIRE'S JAZZ BOOK (1944)

DISCOGRAPHY

With King Oliver (15-50):

Paramount

12088 Southern Stomps

20292 Riverside Blues/Mabel's Dream

Columbia

13003 New Orleans Stomp/Chattanooga Blues

14003 Camp Meeting Blues/London Cafe Blues

Gennett

5132 Dipper Mouth Blues (HRS 4)/
Weather Bird Rag (UHCA 75-76)

5133 Canal St. Blues/Just Gone

5134 Mandy Lee/I'm Goin' Away

5135 Chimes Blues/Froggie Moore

5184 Snag Rag (UHCA 75-76)

5274 Alligator Hop/Krooked Blues

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Okeh

4906 Sobbin' Blues/Sweet Lovin' Man

4918 Dipper Mouth Blues/Where Did
You Stay Last Night

4933 Snake Rag/High Society Rag
(HRS 12)

4975 Jazzin' Babies Blues

8148 Room Rent Blues/Ain't Gonna
Tell Nobody

8235 Mabel's Dream/Sweet Baby Doll

40000 Tears (HRS 12)/Buddy's Habits

40034 Riverside Blues/Working Man
Blues

With Clarence Williams (15-30):

Okeh

8171 Texas Moaner Blues

8181 Of All the Wrongs/Everybody
Loves My Baby

8215 Papa De Da

8245 Coal Cart Blues (HRS 6)/Santa
Claus Blues

8254 Squeeze Me/Santa Claus Blues
40260 Mandy/I'm a Little Blackbird
40321 Cake Walkin' Blues

With Red Onion Jazz Babies (15-25):

Gennett

5594 Texas Moaner Blues/Everybody
Loves My Baby
5607 Santa Claus Blues/Terrible
Blues (HRS 31)
5626 Nobody Knows/Early Every
Morn
5627 Cake Walkin' Babies/Of All the
Wrongs You Done

With Own Band (8-20):

Okeh

8261 Gut Bucket Blues/Yes I'm in
Barrel (Co 36152)
8299 Oriental Strut/You're Next
(HRS 10; Co 36155)
8300 Heebie Jeebies (Co 36155)/

204

Muskrat Ramble (Co 36153)
8318 Come Back Sweet Papa/Georgia
Grind
8320 Cornet Chop Suey (HRS 2; Co
36154)/My Heart (Co 36154)
8343 I'm Gonna Gitcha/Don't Forget
to Mess Around
8357 Droppin' Shucks/Whosit
8379 Big Fat Ma & Skinny Pa/Sweet
Little Papa
8396 King of Zulus/Lonesome Blues
8423 Sunset Cafe Stomp/Big Butter
& Egg Man
8436 Jazz Lips/Skid Da De Da (Co
36153)
8447 Irish Black Bottom/You Made
Me Love You
8474 Gully Low Blues/Wild Man
Blues
8482 Willie the Weeper/Alligator
Crawl
8496 Melancholy Blues/Keyhole Blues

ESQUIRE'S JAZZ BOOK (1944)

8503 Potato Head Blues (Co 35660)/
Put 'Em Down Blues
8519 Weary Blues/I'll Come Back
8535 Hotter Than That/Savoy Blues
8551 Got No Blues/I'm Not Rough
8566 Struttin' with Some Barbecue/
Once in a While
8597 West End Blues (Co 36377)/
Fireworks
8609 Sugar Foot Strut/Monday Date
(Co 36375)
8631 Skip the Gutter/Knee Drops
8641 Two Deuces/Squeeze Me (Co
35661)
8649 Tight Like This/Heah Me
Talkin' to Ya (Co 36378)
8657 Save It Pretty Mamma (Co
35662)/St. James Infirmary
8690 Basin St. Blues/No
8703 Muggles (Co 36377)/Knockin'
a Jug (UHCA 35-36; Co 35663)

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With Own Band (3-5):

Okeh

8669 I Can't Give You Anything But
Love, Baby (UHCA 35-36)/No
One Else But You (Co 35662)
8680 Beau Koo Jack/Mahogany Hall
Stomp
8714 Ain't Misbehavin'/Black & Blue
8717 Sweet Savannah Sue/That
Rhythm Man
8729 When You're Smiling/Some of
These Days
8756 Rockin' Chair/I Ain't Got No-
body
8774 Dallas Blues/Bessie Couldn't
Help It
8800 Tiger Rag/Dinah
41298 When You're Smiling/Some of
These Days
41350 After You've Gone/St. Louis
Blues

205

- 41375 Blue Turning Grey/Song of the Islands
 41415 My Sweet/I Can't Believe That You're in Love
 41422 Ding Dong Daddy/I'm in the Market
 41423 Exactly Like You/Indian Cradle Song
 41448 If I Could Be with You/Confessin'
 41463 Memories of You/Lucky to Me
 41468 Body and Soul
 41478 Peanut Vendor/You're Drivin' Me Crazy
 41486 Just a Gigolo/Shine

With Own Band (2-4):

Okeh

- 41497 I Surrender Dear/Walkin' Baby Back Home
 41498 Blue Again/When Your Lover Has Gone

206

- 41501 Them There Eyes/Little Joe
 41504 Sleepy Time Down South/You Rascal You
 41530 Star Dust/Wrap Your Troubles in Dreams
 41534 Chinatown/I Got Rhythm
 41538 Lonesome Road/You Can Depend on Me
 41541 Lazy River/Georgia on My Mind
 41550 Between the Devil and the Deep Blue Sea/Kickin' Gong Around
 41552 All of Me/Home
 41557 New Tiger Rag/You Funny Thing
 41560 Keepin' out of Mischief/Lord You Made Night Too Long

Columbia (Last 3 records current retail price only)

- 2228 Sweethearts on Parade
 36376 Don't Jive Me/Chicago Break-down

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- 35661 S.O.L. Blues
 35663 Twelfth St. Rag

With Fletcher Henderson (5-15):

Columbia

- 228 Go Long Mule/Manda
 249 Meanest Kind o' Blues/Naughty Man
 292 Play Slow/Bye & Bye
 383 Money Blues/I'll Take Her Back
 395 Sugar Foot/What-Call-'Em Blues
 509 TNT/Carolina Stomp

Vocalion

- 14926 Copenhagen/Words
 14935 Shanghai Shuffle/Naughty Man
 15030 Memphis Bound/When You Do What You Do

Paramount

- 20367 Prince of Wails/Mandy

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Regal

- 9753 Some of These Days
 9770 Why Couldn't It Be

Apex

- 8039 Alabama Bound

Ajax

- 17109 Everybody Loves My Baby
 17123 Why Couldn't It Be

Banner

- 1445 How Come You Do
 1470 See You in My Dreams
 1471 Everybody Loves My Baby

Cameo

- 3491 Old Black Joe Blues

With Erskine Tate (25):

Vocalion

- 1027 Stomp Off Let's Go/Static Strut

207

With Lil's Hot Shots (25):

Vocalion

1037 Drop that Sack/Georgia Bo Bo

With Johnny Dodds:

Vocalion (50)

15632 New Orleans Stomp/Weary Blues

Brunswick (15)

3567 Wild Man Blues/Melancholy

Trumpet Solo (10):

Okeh

41454 Weather Bird (HRS 18; Co 36375)/Dear Old Southland (HRS 18; Co 36282)

Acc. for Baby Mack (15):

Okeh

8313 What Kind Man Is that/ You've

208

Got to Get a Home

Acc. for Butterbeans & Susie (8):

Okeh

8355 He Likes It Slow

Acc. for Lillie Delk Christian (2-3):

Okeh

8596 Too Busy/Was It Dream

8607 You're a Real Sweetheart/Last Night I Dreamed

8650 Sweethearts on Parade/ I Can't Give You Anything But Love, Baby

8660 Must Have That Man/Baby

Acc. for Blanche Calloway (15):

Okeh

8279 Lonesome Lovesick Blues/Lazy Woman's Blues

ESQUIRE'S JAZZ BOOK (1944)

Acc. for Ida Cox (7):

Paramount

12298 Mistreatin' Daddy Blues/Southern Woman's Blues

12307 Long Distance Blues/Lonesome Blues

Acc. for Seger Ellis (2-4):

Okeh

41255 S'posin'/To Be In Love

41291 Ain't Misbehavin'

Acc. for Bertha Hill (2-5):

Okeh

8273 Low Land Blues/Kid Man Blues

8312 Trouble in Mind/Georgia Man

8339 Lonesome All Alone

8420 Pratt City Blues (HRS Dividend)/Pleadin' for the Blues

8437 Mess Katie Mess

8453 Lovesick Blues/Lonesome Weary Blues

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Acc. for Margaret Johnson (5):

Okeh

8185 Changeable Daddy/Mama's All Alone Blues

Acc. for Maggie Jones (5-8):

Columbia

14050 Thunderstorm Blues/Poor House Blues

14055 Good Time Flat Blues (HRS Dividend)/Screamin' the Blues

14059 If I Lose Let Me Lose

14063 Anybody Here Want to Try My Cabbage

Acc. for Virginia Liston (10):

Okeh

8173 You've Got the Right Key

8187 Early in the Morning

209

With Ma Rainey (10-15):

Paramount

12238 Jelly Bean Blues/Countin' the Blues (UHCA 83-84)

12252 See See Rider Blues/Jealous Hatred Blues

Acc. for Bessie Smith (2-5):

Columbia

14056 Reckless Blues/Sobbin' Hearted Blues

14064 Cold in Hand Blues/St. Louis Blues

14079 You've Been a Good Old Wagon

14083 Careless Love Blues

14090 Nashville Woman's Blues/ Ain't Gonna Play Second Fiddle

14095 J. C. Holmes Blues

Acc. for Clara Smith (8-10):

Columbia

14058 Nobody Knows Way I Feel

14062 Broken Busted Blues

14073 Court House Blues

14077 Shipwreck Blues/My John Blues

Acc. for Victoria Spivey (2):

Okeh

8713 Funny Feather's Blues/How Do They Do It

Acc. for Hociel Thomas (3-8):

Okeh

8258 Adam & Eve Had the Blues/ Put It Where I Can Get It

8289 Gambler's Dream/Washwoman Blues

8297 Lonesome Hours /Deep Water Blues

8326 I've Stopped My Man/Sunshine Baby

8346 I Told You/Listen to Ma

ESQUIRE'S JAZZ BOOK (1944)

Acc. for Sippie Wallace (3-6):

Okeh

8328 Jack of Diamonds Blues/Special Delivery Blues

8301 Jealous Woman/A Man for Every Day

8449 Dead Drunk Blues/Have You Ever Been Down

8470 Flood Blues/Lazy Man Blues

Acc. for Nolan Welsh (5):

Okeh

8372 St. Peter Blues/Bridewell Blues

Acc. for Coot Grant (7):

Paramount

12317 Have Your Chill/Come On Coot

12324 Speak Now/You Dirty Mis-treater

12337 Put Down/Find Me at the Greasy Spoon

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Acc. for Trixie Smith (5):

12256 You've Got to Beat Me/Mining Camp Blues

12262 The World's Jazz Crazy/Rail-road Blues

With His Own Band (1):

Victor

24200 That's My Home (Blu 10236) /Hobo You Can't Ride This Train (Blu 6501)

24204 I Hate to Leave You (Blu 10236)/You'll Wish You'd Never Been Born

24233 I Gotta Right to Sing the Blues (Blu 5173)/Hustlin' & Bustlin' for Baby (Blu 5173)

24232 High Society (Blu 6771)/Mahogany Hall Stomp (Blu 5086)

24245 I've Got the World on a String (Blu 6910)/Sittin' in Dark (Blu 7506)

24257 He's a Son of the South (Blu 5086)/Some Sweet Day (Blu 10237)
 24320 St. Louis Blues (Blu 5280)/Dusky Stevedore (Blu 10237)
 24321 Sweet Sue (Blu 5280)/Mississippi Basin (Blu 6501)
 24335 Honey Don't You Love Me (Blu 787)/There's a Cabin in the Pines (Blu 6910)
 24351 Mighty River (Blu 10703)/Basin St. Blues (Blu 5408)
 24363 Laughin' Louie (Blu 5363)/Tomorrow Night (Blu 5363)
 24369 Snowball (Blu 10225)/Honey Do (Blu 7787)
 24425 Don't Play Me Cheap (Blu 10237)/I Wonder Who
 36084 Medley of Armstrong Hits
 Bluebird
 10225 Swing You Cats

212

10703 When It's Sleepy Time Down South
 French Brunswick
 500490 St. Louis Blues/Super Tiger Rag
 500491 On the Sunny Side of the Street
 500492 Song of the Vipers/Will You, Won't You

With Own Band (retail-1):

Decca

579 I'm in the Mood for Love/Got a Brand New Suit
 580 La Cucaracha/You Are My Lucky Star
 622 Old Man Mose/Falling in Love
 623 I'm Shooting High/Got My Fingers Crossed
 648 On Treasure Island/Red Sails in the Sunset
 666 Solitude/Thanks a Million

ESQUIRE'S JAZZ BOOK (1944)

672 Shoe Shine Boy/Hope Gabriel Likes My Music
 685 Rhythm Saved the World/The Music Goes Round
 698 I'm Putting All My Eggs in One Basket/Yes, Yes
 797 Somebody Stole My Break/Come from Musical Family
 824 Mahogany Hall Stomp
 835 Eventide/Lyin' to Myself
 866 Thankful
 906 If We Never Meet Again
 1049 Red Nose
 1347 Red Cap/Public Melody No. 1
 1353 Cuban Pete/She's the Daughter of a Planter
 1369 Sun Throwers/Yours & Mine
 1408 Alexander's Ragtime Band/I've Got Heartful
 1635 Jubilee/True Confession
 1636 Satchel Mouth Swing/I Double Dare You

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1653 Trumpet Player's Lament/Sweet as Song
 1660 On the Sunny Side of the Street/Once in a While
 1661 Struttin' with Some Barbecue/Let That Be a Lesson
 1822 So Little Time/Mexican Swing
 1841 It's Wonderful/On the Sentimental Side
 1842 Something Tells Me/Love Walked-In
 1937 I've Got a Pocketful of Dreams/Naturally
 2042 Ain't Misbehavin'/I Can't Give You Anything But Love
 2230 When Saints Go Marching/You'll Be Dead If You Die
 2267 Jeepers Creepers/What Is This Thing Called Love
 2405 Save It Pretty Mama/Heah Me Talkin' to Ya
 2480 West End Blues/If It's Good

213

2538 Savoy Blues/Me & Brother Bill
 2615 Our Monday Date/Confessin'
 2729 Baby Won't You Please Come
 Home/Shanty Boat
 2934 You're Just No Account-You're
 a Lucky Guy
 3011 Poor Old Joe/Bye & Bye
 3092 Harlem Stomp/You've Got Me
 Voodooed
 3105 Wolverine Blues
 3204 Cain & Abel/You Run Your
 Mouth
 3235 Sweethearts on Parade/Cut Off
 My Legs & Call Me Shorty
 3283 Lazy 'Sippi Steamer
 3700 I Cover the Waterfront/Long
 Long Ago
 3756 Hey Lawdy Mama/Do You Call
 That a Buddy
 3825 In the Gloaming/Everything's
 Been Done
 3900 Yes Suh/I'll Get Mine By & By
 214

3946 Bye & Bye
 4106 Leap Frog/I Used to Love You
 4140 You Rascal You/Sleepytime
 Down South
 4229 I Never Knew/Cash for Your
 Trash
 4327 Coquette/Among My Souvenirs
 18090 Peridido St. Blues/210 Blues
 18091 Coal Cart Blues/Down in Honky
 Tonk Town

With Jimmy Dorsey (retail):

Decca
 866 Swing That Music
 906 Dipper Mouth
 949 Skeleton in Closet/Hurdy Gurdy
 Man
 1049 When Ruben Swings the Cuban
 15027 Pennies from Heaven (two
 parts)

With the Mills Brothers (retail):

1245 Carry Me Back to Old Virginy/
 ESQUIRE'S JAZZ BOOK (1944)

Darling Nelly Gray
 1360 Old Folks at Home
 1495 In the Shade of the Old Apple
 Tree
 1876 Flat Foot Floogie
 1892 The Song Is Ended/My Walking
 Stick
 3180 Cherry/Boog-It
 3291 Marie

With Andy Iona (retail):

Decca
 1216 Hawaiian Hospitality/On a
 Little Bamboo Bridge

With the Polynesians (retail):

Decca
 941 Aloha/On a Cocoanut Island
With Mixed Chorus (retail):

Decca
 1913 Shadrack/Jonah & the Whale
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2085 Nobody Knows de Trouble I've
 Seen/Going to Shout All over
 God's Heaven

Monologue (retail):

Decca
 15043 Elder Eatmore on Generosity/
 On Throwing Stones

ATKINS, Stanley. *Piano*. Received 2
 points: *Rosenkrantz*. Now a staff ser-
 geant in the Army, Atkins, according to
 the expert who voted for him, is "un-
 known, but doubtless the swingiest,
 chording-est cat in the Armed Forces."

BABBITT, Harry. *Vocalist*. Born
 Nov. 2, 1913, St. Louis, Mo. Received 1
 point: *Green*. Began study of music at
 the age of 12, on drums and saxophone.
 Gave up these instruments for singing,
 studying privately in St. Louis and Chi-

cago. For a short time he led his own band; then turned to radio work in St. Louis (1931-36), joined Kay Kyser (1937-43).

* BASIE, William (Count). *Piano*. Received 1 point: *Hammond*. Born August 21, 1906, Red Bank, N. J., where he attended high school and began study of piano under his mother's tutelage. For about seven years after being graduated from high school he jobbed with numerous local outfits in the New York area. About 1930 he joined a traveling show which went broke in Kansas City, Mo., and he was stranded there, so decided to "look around." He found work quickly with Walter Page and Bennie Moten. In 1935 Basie organized his own band, and through broadcasts over W9XBY came to the attention of John Henry Hammond, who took a personal

interest in the band, arranged to have it booked by MCA. After an engagement at Chicago's Grand Terrace in the fall of 1936, Basie became increasingly successful and soon reached big-name status. Recorded with Moten, Page, own band. Solos: an album by Decca; *Topsy*, *Swinging at the Daisy Chain*, and many others by his own band.

BAILEY, Mildred. *Vocalist*. Received 15 points: *Avakian*, *Campbell*, *Goffin*, *Grennard*, *Hammond*, *Miller*, *Moon*, *Smith*, *Thiele*, *Ulanov*. Born about 1907, Tekoa, Wash., but attended school in Spokane. When her brother, Al Rinker, teamed up with Bing Crosby (The Rhythm Boys), she became definitely interested in music, and since she could play no instrument, took to singing. She worked as a song plugger in a Seattle music shop, and this gave her

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an opportunity to "practice" her vocalisms. Paul Whiteman heard her in 1929, and she became his vocalist, one of the first to sing regularly with a band. Remained with Whiteman till about 1934, when she became a solo act. Sang with Red Norvo's band (1936-39), and then went back to solo work. Recorded with Norvo, Dorsey Brothers, and numerous studio combinations under her own name. Solos: *Smoke Dreams* (Norvo); *Is That Religion* (Dorseys); *Washboard Blues*, *Someday Sweetheart* (own band).

SELECTED DISCOGRAPHY

With Benny Goodman (5):

Columbia

- 2892 Junk Man/Ol Pappy
- 2907 Georgia Jubilee/Emaline

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With Dorsey Brothers (2-5):

Brunswick

- 6558 Is That Religion/Harlem Lullaby
- 6587 Lazy Bones/Cabin in the Pines
- 6655 Shoutin' in That Amen Corner/Snowball
- 6680 Doin' Uptown Lowdown/Liberty or Love

With Own Band (1-2):

Vocalion

- 3056 I'd Rather Listen to Your Eyes/I'd Love to Take Orders from You
- 3057 When Day Is Done/Someday Sweetheart
- 3367 For Sentimental Reasons/It's Love I'm After
- 3378 Long About Midnight/More Than You Know
- 3449 My Last Affair/Trust in Me

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3456 Where Are You/You're Laugh-
ing at Me
3508 There's a Lull in My Life/
Never in a Million Years
3553 Little Joe/Rockin' Chair
3615 Heaven Help This Heart of
Mine/If You Ever Should Leave
3626 The Natural Thing to Do/The
Moon Got in My Eyes
3712 Bob White/Just Stone's Throw
from Heaven
3758 Loving You/Right or Wrong
3931 I See Your Face Before Me/
Thanks for the Memory
3982 From Land of Sky Blue Water/
Lover Come Back to Me
4016 Don't Be That Way/I Can't
Face the Music
4036 At Your Beck & Call/Bewildered
4083 I Let a Song Go out of My
Heart/Rock It for Me
4109 If You Were in My Place/

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Moonshine Over Kentucky
4139 Washboard Blues/Round the
Old Deserted Farm
4224 Born to Swing/Small Fry
4253 As Long as You Live/So Help
Me
4282 Now It Can Be Told/I Haven't
Changed a Thing
4345 Love is Where You Find It/
I Used to Be Color Blind
4406 My Reverie/What Have You
Got That Gets Me
4432 Old Folks/Have You Forgotten
So Soon
4474 Lonesome Road/My Melancholy
Baby
4548 I Go for That/They Say
4619 I Cried for You/Begin the
Beguine
4632 What Shall I Say/Blame It on
My Last Affair

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With Red Norvo (1-2):

Brunswick

7732 Picture Me Without You/
Begins & Ends with You
7744 I Know that You Know/Porter's
Love Song
7761 Can Happen to You/When Is a
Kiss Not a Kiss
7767 Now that Summer Is Gone/
Peter Piper
7813 Slummin' on Park Avenue/I've
Got My Love
7815 Smoke Dreams/A Thousand
Dreams of You
7868 Liza/Anything for You
7896 Jivin' the Jeep/Remember
7928 Everyone's Wrong But Me/
Posin'
7932 The Morning After/Do You Ever
Think of Me

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7970 Tears in My Heart/Worried
Over You
7975 Russian Lullaby/Clap Hands
Here Comes Charlie
8068 Love Is Here to Stay/Doing All
Right
8069 It's Wonderful/Always & Always
8085 Serenade to Stars/More Than
Ever
8088 Please Be Kind/Week End of
Private Secretary
8089 There's Boy in Harlem/How
Can You Forget
8103 Tea Time/Jeanine
8135 Says My Heart/You Leave Me
Breathless
8145 Savin' Myself for You
8175 After Dinner Speech/Cigaret &
Silhouette
8182 Sunny Side of Things/Put Your
Heart in Song

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- 8194 Wigwammin'/How Can I Thank You
 8202 Jump Jump Here/Garden of the Moon

With Casa Loma Orchestra (2):
 Brunswick

- 6184 You Call It Madness/Wrap Your Troubles in Dreams
 6190 Blues in My Heart/When It's Sleepy Time Down South

BAILEY, William C. (Buster). *Clarinet*. Received 1 point: *Moon*. Born July 19, 1902, Memphis, Tenn., where he attended high school. Began his musical studies in school at age 12, and continued diligently privately, and under special teachers, among whom was Francis Schoepp of the Chicago Symphony. At the age of 15 he played with W. C. Handy's orchestra, and in 1919

he migrated to Chicago to play with Erskine Tate's Vendome Theatre Orchestra, with which he remained until 1922. For the next 12 years he spent most of his time with Fletcher Henderson, although he did short stands with Carroll Dickerson, King Oliver and Noble Sissle (he made a European tour with Sissle). In the main, however, Buster is identified with Henderson from the period 1923-1934. Several years with the Blue Rhythm Band (1934-36) brought him, in 1937, to his present position of clarinetist with John Kirby's small band. Recorded with Henderson, Kirby, and numerous studio combinations, including several under his own name, in addition to those headed by Choo Berry, Teddy Wilson, Billie Holiday, Wingy Mannone, Lionel Hampton. Also featured on recordings of the New Friends of Rhythm, and as

accompanist for Blues singers. Solos: *Mood in Question* (Friends Rhythm); *Limehouse Blues* (Berry); *I Know That You Know* (Hampton); *Blues in C Sharp Minor* (Wilson); and of course all records by his own groups and Kirby's.

BECHET, Sidney. *Soprano saxophone, clarinet*. Received 6 points as saxophonist: *Goffin, Miller, Moon, Smith*; 1 point as clarinetist: *Smith*. Born May 14, 1897, New Orleans, La. Took a teen-age interest in music; when six began his self-taught lessons on clarinet, which he continued throughout his boyhood days. At age eight he "sat in" with Freddie Keppard's New Orleans band, and at nine gained the admiration and friendship of clarinetist George Baquet, who took great pains to teach the lad, but even then Bechet

depended almost entirely on his memory rather than on written notes. He played in his brother's band at 13; professionally joined the famous Eagle Band of New Orleans in 1914. The following year he toured Texas with Clarence Williams, and upon his return to New Orleans played with the Olympia band under King Oliver (1917). In the summer of that year he migrated to Chicago with the Bruce & Bruce stock company, playing through the South on its way to the northern metropolis. Upon arrival there, he immediately grabbed a job at the De Luxe Cabaret with Freddie Keppard; he alternated between that spot and the Pekin Cabaret (with pianist Tony Jockson) until late 1919, when he joined Will Marion Cook's concert orchestra and went to Europe with it, not returning to the U. S. until 1922. He then jobbed

around New York, making the famous Clarence Williams Blue Five dates with trumpeter Louis Armstrong. In 1925 Bechet returned to Europe with *The Black Revue*; left the show after a year and joined a band which toured Russia (where he met trumpeter Tommy Ladnier for the first time). Back in Paris in 1927, *The Black Revue* was reorganized, and Bechet led the show's 14-piece orchestra; it toured all over Europe. In mid-1928 he joined Noble Sissle in Paris, but the following year he was again heading his own group at the Haus Vaterland in Berlin. Early in 1930 Sissle wired him to come back to America to rejoin, which he did, only to return to Europe again with Sissle for another tour. *The Black Revue* was revived for the third time and Bechet left Sissle (1930) to assume leadership of its orchestra. Again Sissle

wired for him, and late in 1930 returned to the U. S., where he has remained ever since. He played with Sissle for eight months in 1931 and again from 1934 to the end of 1938. In the interim he led his own groups, jobbed around New York, and since leaving Sissle has recorded with and led his own small combinations in the Eastern metropolis. During the season of 1932-33 his New Orleans Feetwarmers played New York's Savoy Ballroom, and cut the now famous six sides for the Victor label. Compositions: *Voice of the Slaves*, *Polka Dot Rag*, *Chant in the Night*. Soprano solos: *Dear Old Southland*, *Summertime*, *Chant in the Night* (own band); *Characteristic Blues*, *I'm Just Wild About Harry* (Sissle); *Maple Leaf Rag* (Feetwarmers). Clarinet solos: *Polka Dot Rag*—issued as *Sweetie*

Dear (Feetwarmers); *Lonesome Blues* (own band).

SELECTED DISCOGRAPHY

With Clarence Williams (15-30):

Okeh

4925 Wild Cat Blues/Kansas City Man Blues

4966 Tain't Nobody's Business If I Do/Achin' Hearted Blues

4975 New Orleans Hop Scop Blues

4993 Old Fashioned Love/Oh Daddy Blues

8171 Texas Moaner Blues/House Rent Blues

8215 Papa De Dada

8245 Coal Cart Blues/Santa Claus Blues

40000 Shreveport

40260 Mandy Make Up Your Mind/I'm a Little Blackbird

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40321 Cake Walkin' Babies From Home

With Red Onion Jazz Babies (25):

Gennett

5627 Cake Walkin' Babies From Home

With New Orleans Feetwarmers (10-25):

Victor

23358 Lay Your Racket/I Want You Tonight (Blu 10472)

23360 Maple Leaf Rag/Sweetie Dear (Blu 7614)

24150 I've Found New Baby/Shag (Blu 10022)

With Noble Sissle (1-5):

Brunswick

6073 Loveless Love/Got the Bench Got the Park

6129 Basement Blues

Decca

- 153 Polka Dot Rag/Under the
Creole Moon
154 Loveless Love/Old Ark Is
Moverin
766 I Wonder Who Made Rhythm
2129 Blackstick/When the Sun Sets
Down South
7429 Viper Mad/Sweet Patootie

Variety

- 552 I'm Just Wild About Harry/
Bandanna Days
648 Characteristic Blues/Okey Doke
Unissued: St. Louis Blues/Dear
Old Southland

With Tommy Ladnier (retail-1):

Bluebird

- 10086 Weary Blues/Ja Da
10089 Really the Blues/When You &
I Were Young Maggie
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With Jelly Roll Morton (retail-1):

Bluebird

- 10429 Winin Boy Blues/Oh He Didn't
Ramble
10434 High Society/I thought I Heard
Buddy Bolden Say

With The Port of Harlem Seven (retail):

Blue Note

- 6 Pounding Heart Blues
7 Blues for Tommy

With Louis Armstrong (retail):

Decca

- 18090 Perdido St. Blues/2:19 Blues
18091 Down in Honky Tonk Town/
Coal Cart Blues

With Bechet-Spanier Big Four (retail):

Hot Record Society

- 2000 Lazy River/Sweet Lorraine
ESQUIRE'S JAZZ BOOK (1944)

- 2001 China Boy/4 or 5 Times
2002 That's a Plenty/If I Could Be
with You
2003 Squeeze Me/Sweet Sue

With His Own Trio (1-2):

Victor

- 27204 Blues in Thirds

With His Own Quartet (retail):

Blue Note

- 13 Lonesome Blues/Dear Old
Southland
502 Bechet's Steady Rider/Saturday
Night Blues

With His Own Quintet (retail):

Blue Note

- 6 Summertime

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With His Own Band (retail-2):

Vocalion

- 4537 Jungle Dreams/Hold Tight
4575 Chant in the Night/What a
Dream

Bluebird

- 8509 Sidney's Blues/Make Me a Pal-
let on the Floor
10623 Preachin' Blues/Indian Summer

Victor

- 26640 Wild Man Blues/Shake It &
Break It
26663 Old Man Blues/Nobody Knows
Way I Feel
26746 Blues for You Johnny/Ain't
Misbehavin'
27204 One o'Clock Jump
27904 I'm Coming Virginia/Georgia
Cabin
20-1510 The Mooche/Blues in the Air

BERNSTEIN, Arthur. *String Bass*. Received 2 points: *Hammond*. A one-time lawyer, now in the service, he has concentrated most of his activities with free-lance work in the New York area. In addition to studio work, he has played with Benny Goodman, Teddy Wilson. Recorded with Red Norvo, Chauncey Morehouse, Bert Shefter, Teddy Wilson, Eddie Condon, Red Nichols, Dorsey Brothers, Benny Goodman, Sharkey Bonano, Mildred Bailey, Putney Dandridge, Billie Holiday, Frankie Trumbauer. Solos: *Blues in B Flat* (Morehouse); *Blues in E Flat* (Norvo).

BIGARD, Barney. *Clarinet*. Received 8 points: *Hammond, Kay, Lim, Miller, Rosenkrantz, Thiele*. Born 1906, New Orleans, La. Began study of clarinet

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early in life with Lorenzo and Louis Tio. Launched big-time career with Octave Gaspard in New Orleans (1923), then played with King Oliver (1925-26), Charlie Elgar (1926-27), Luis Russell (1927-28), Duke Ellington (1928-41). After 12 years as Ellington's featured clarinetist, he left the band in the summer of 1942, staying in California, where he heads his own small combination (1942); joined Freddie Slack (1943). Recorded with Oliver, Jelly Roll Morton, Ellington and his own studio combination. Solos: *The Mooche, Clarinet Lament, Across the Track Blues, Blue Light, Old Man Blues, Subtle Lament, Saratoga Swing* (all Ellington); *Finesse* (Improvisations in Ellingtonia with Rex Stewart and Django Reinhardt); *Lament for Javanette* (own band).

ESQUIRE'S JAZZ BOOK (1944)

SELECTED DISCOGRAPHY

With Own Band (retail-2):

Variety

- 515 Caravan/Stompy Jones
- 525 Frolic Sam/Clouds in My Heart
- 564 Lament for Lost Love/Four & One-Half St.
- 655 Jazz a la Carte/Demi-Tasse
- 596 If You're Ever in My Arms Again/Get It Southern Style
- 626 Sponge Cake & Spinach/Moonlight Fiesta

Vocalion

- 3985 Drummer's Delight/If I Thought You Cared
- 5378 Minuet in Blues/Barney's Goin' Easy
- 5422 Lost in Two Flats/Early Mornin'
- 5595 Mardi Gras Madness/Watch the Birdie

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Okeh

- 5663 Honey Hush/Just Another Dream

Bluebird

- 10981 A Lull at Dawn/Charlie the Chulo
- 11098 Lament for Javanette/Ready Eddy
- 11581 C Blues/Brown Suede

With the Gotham Stompers (2-3):

Variety

- 541 Did Anyone Ever Tell You/Where Are You
- 629 Alabamy Home/My Honey's Lovin' Arms

With Duke Ellington (1-8):

Master

- 101 East St. Louis Toodle/I've Got to Be Rug Cutter

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- 117 There's a Lull in My Life/It's Swell of You
 123 Birmingham Breakdown/Scattin' at Kit Kat
 131 Caravan/Azure
 137 Alabamy Home/All God's Chillun Got Rhythm
- Victor
- 16006 Mood Indigo/Hot & Bothered/Creole Love Call
 16007 East St. Louis Toodle/Lot of Fingers/Black & Tan Fantasy
 21580 Black Beauty/Jubilee Stomp
 21703 East St. Louis Toodle/Got Everything But You
 22528 Ring Dem Bells/Three Little Words
 22791 It's Glory/Brown Berries
 22800 Mystery song
 23016 Hittin' the Bottle/Lindy Hop
- 23017 You're Lucky to Me/Memories of You
 23022 Old Man Blues/Jungle Nights in Harlem
 23036 Sam & Delilah
 23041 Shout 'Em Aunt Tillie/I'm So in Love
 24431 Rude Interlude/Dallas Doings
 38007 I Must Have That Man
 38008 Diga Diga Do/I Can't Give You Anything But Love
 38034 The Mooche
 38035 Doin' the Voom Voom
 38036 High Life/Saturday Night Function
 38045 Japanese Dream
 38053 Stevedore Stomp/The Dicty Glide
 38058 Saratoga Swing/Misty Mornin'
 38065 Hot Feet/Sloppy Joe
 38079 Cotton Club Stomp/Arabian Lover
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- 38089 Mississippi Dry/Swanee Shuffles
 38092 The Duke Steps Out/Haunted Nights
 38115 Breakfast Dance/March of the Hoodlums
 38129 Jazz Lips/Double Check Stomp
 38130 I Was Made to Love You/My Gal Is Good for Nothin' But Love
 38143 Sweet Dreams of Love/Sweet Jazz o' Mine
- Brunswick
- 6265 Rose Room/It Don't Mean a Thing If It Ain't Got That Swing
 6288 Lazy Rhapsody/Blue Tune
 6317 Baby When You Ain't There/Moon over Dixie
 6336 Blue Ramble/The Sheik
 6374 Harlem Speaks/Best Wishes
 6404 Jazz Cocktail/Lightnin'
 6432 Ducky Wucky/Swing Low
- 6467 Eerie Moan/Anytime Anyday Anywhere
 6516 Blackbirds Medley
 6518 I Must Have that Man/Baby
 6519 Diga Diga Do
 6527 Slippery Horn/Drop Me Off at Harlem
 6571 Raisin' the Rent/Happy As Day Is Long
 6600 Sophisticated Lady/Stormy Weather
 6607 Bundle of Blues/Get Yourself New Broom
 6638 Jive Stomp/I'm Satisfied
 6646 Harlem Speaks/In Shade of old Apple Tree
 6758 Porgy/I Can't Give You Anything But Love
 6987 Moonglow/Solitude
 7310 Saddest Tale/Sumpin' About Rhythm
 7440 Merry-Go-Round/Admiration
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7461 Showboat Shuffle/In a Sentimental Mood
 7514 Accent on Youth/Truckin'
 7526 Cotton/Margie
 7546 Reminiscing in Tempo
 7547 Reminiscing in Tempo
 7627 Kissin' Baby Goodnight/Love Is Like Cigaret
 7656 Echoes of Harlem/Clarinet Lament
 7667 Oh Babe Maybe Some Day
 7710 Shoe Shine Boy/Sad Night in Harlem
 7734 In a Jam/Uptown Downbeat
 7752 Trumpet in Spades/Yearning for Love
 8004 Crescendo & Diminuendo in Blue
 8029 Chatter Box/Dusk in the Desert
 8044 Black Butterfly/Harmony in Harlem
 8063 New Black & Tan Fantasy/

Steppin' into Swing Society
 8083 Lost in Meditation/Ridin' on a Blue Note
 8093 Skrontch/If You Were in My Place
 8099 Braggin' in Brass/Carnival in Caroline
 8108 The Gal from Joe's/I Let Song Go Out of My Heart
 8131 Slappin' Seventh Ave./Honolulu
 8168 Pyramid/When My Sugar Walks Down Street
 8169 Dinah's in a Jam/You Gave Me the Gate
 8186 Rose of Rio Grande/Gypsy without a Song
 8174 Stevedore's Serenade/La De Doody Doo
 8200 Love in Swingtime/Watermelon Man
 8204 Prelude to a Kiss/Lambeth Walk

ESQUIRE'S JAZZ BOOK (1944)

8213 I Haven't Changed a Thing
 8221 Blues Serenade/Hic Chic
 8231 Buffet Flat/Mighty Like the Blues
 8256 Prologue to Black & Tan Fantasy/Please Forgive Me
 8293 Battle of Swing/Jazz Potpourri
 8297 Blue Light/Slap Happy
 8306 Boy Meets Horn/Old King Dooji
 8344 Subtle Lament/Pussy Willow
 8365 Portrait of the Lion/Something to Live For
 8380 Smorgasbord & Schnapps/Solid Old Man
 8405 In a Mizz/Cotton Club Stomp
 8411 Way Low/You Can Count on Me

With The Jungle Band (3-8):

Brunswick
 3987 Yellow Dog Blues/Tishimingo Blues

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4044 Jubilee Stomp
 41110 Louisiana/Awful Sad
 4122 The Mooche
 4238 Tiger Rag (2 parts)
 4309 Harlem Flat Blues/Paducah
 4345 Rent Party Blues/Doin' the Voom Voom
 4492 Jungle Jamboree/Black & Blue
 4705 Jolly Wog/Jazz Convulsions
 4760 Sweet Mama/When You're Smiling
 4776 Admiration/Maori
 4783 Double Check Stomp/Accordion Joe
 4887 Wall St. Wail/Cotton Club Stomp
 4952 Dreamy Blues/Runnin' Wild
 6003 Wang Wang Blues/Home Again Blues
 6038 Rockin' in Rhythm/12th St. Rag

With The Harlem Footwarmers (3-7):

Okeh

- 8602 Diga Diga Do/Ding the New Lowdown
- 8623 Hot & Bothered/The Mooche
- 8638 Harlem Twist/Move Over
- 8662 Misty Mornin'/Blues with a Feelin'
- 8675 Chicago Stomp Down
- 8720 Snake Hip Dance/Jungle Jamboree
- 8746 Syncopated Shuffle/Blues of the Vagabond
- 8836 Rocky Mountain Blues/Big House Blues
- 8869 Rockin' in Rhythm/Old Man Blues

Columbia

- 14670 Big House Blues/Sweet Chariot

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BRAUD, Wellman. *String Bass*. Received 3 points: *Moon, Smith*. For many years was the bassist of the Duke Ellington band (1927-35). Since then, has been free-lancing.

BROWN, James Ostend (Pete). *Saxophone*. Received 2 points: *Feather*. Born in 1906, Baltimore, Md. Musically self-taught, he was first attracted to the piano, then the violin which he played in the high school orchestra, and later in the pit band of a local theatre. At the age of 18 he studied the saxophone, and after appearing with local groups, went on tour with Banjo Bernie, reaching New York in 1927. Working first in Harlem and then downtown, he eventually joined Charlie Skeet's Orchestra (1928-34).

ESQUIRE'S JAZZ BOOK (1944)

After subsequent appearances with small New York groups, he joined John Kirby (1937). A year later he formed his own combination, taking it into Kelly's Stables in 1939, and again in 1942. Under the direction of local jazz enthusiasts, this band recorded for small record companies; in 1943 with a new band, he recorded for Decca.

BROWN, Lawrence. *Trombone*. Received 8 points: *Grennard, Rosenkrantz, Stacy, Ulanov*. Born Aug. 3, 1905, Lawrence, Kans. Studied instrument in school, began career with Curtis Mosby, played with Paul Howard (1927-30), Les Hite and Louis Armstrong (1931), Duke Ellington (1932-1943). Solos: *The Sheik, Rose of the Rio Grande* (Ellington); *Lazy Man's Shuffle* (Rex Stewart).

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SELECTED DISCOGRAPHY

With Louis Armstrong (1-3):

Okeh

- 41422 Ding Dong Daddy/I'm in Market for You
- 41448 Confessin'/If I Could Be with You
- 41462 Memories of You/You're Lucky to Me
- 41468 Body & Soul
- 41478 Peanut Vendor/You're Drivin' Me Crazy
- 41486 Just a Gigolo/Shine

With Lionel Hampton (retail-2):

Victor

- 25575 Buzzin' Around with Bee/Who Babe
- 25601 Stompology

With Paul Howard:

See Lionel Hampton Discography

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With Duke Ellington:

See Barney Bigard Discography. All the Brunswicks include Lawrence Brown as one of the featured instrumentalists.

BROWN, Walter. *Vocal*. Received 1 point. *Grennard*. Featured as vocalist with the Jay McShann orchestra, a Negro group from Kansas City which has come into some prominence during the past year.

BRUNIS, George Clarence (right name, Brunies). *Trombone*. Received 7 points: *Avakian, Goffin, Smith, Stacy*. Born Feb. 6, 1900, New Orleans, La., of musical parents, his father having been a violinist, and his mother a guitarist. In 1919 he played his first professional engagement with the New Orleans Rhythm Kings. From 1923 to 1935

he was a member of Ted Lewis' band. Subsequently played with Bobby Hackett, Sharkey Bonano, and Muggsy Spanier. Composer of *Tin Roof Blues*. Recorded with Ted Lewis, Chauncey Morehouse, Wingy Mannone, Louis Prima, Sharkey Bonano.

BUNN, Teddy. *Guitar*. Received 7 points: *Campbell, Goffin, Moon, Rosenkrantz, Stacy*. Best known in the East, since he has spent most of his time playing with small combinations in New York City. Has recorded with numerous studio groups, among others the Sidney Bechet Blue Note Waxings of *Summertime* and *Lonesome Blues*; also for Blue Note, he cut four solo sides: *Guitar in High* is the best.

BUSHKIN, Joe (Butch). *Piano*. Received 2 points: *Grennard*. Born Nov.

6, 1916, California. Studied piano at an early age; later, trumpet and harmony—all under private teachers. First important job with Bunny Berigan (1935-37, and again 1939-40), has also played with Eddie Condon, Freddy Rich, B. A. Rolfe, Roseland Stompers, Pee Wee Russell, Joe Marsala (1941-42). Recorded with Russell, Billie Holiday, Sharkey Bonano, Berigan, Marsala, Willie (The Lion) Smith.

CALLENDER, Red. *String Bass*. Received 4 points: *Kay, Ulanov*. Best known for his work with several small combinations, principally in New York and on the West Coast.

CALLOWAY, Cabell (Cab). *Vocalist*. Received 2 points: *Miller*. Born Dec. 25, 1908, Rochester, N. Y. Attended high school in Baltimore, Crane

College in Chicago. While attending Crane he began to appear as a singer and dancer at several theaters in Chicago's Black Belt. By 1927 he was vocalist with the Alabamians, with which group he arrived in New York about 1929 for an appearance at the Savoy Ballroom. The band failed to make a hit, but the Savoy's manager called Calloway back to front an outfit called The Missourians. With this group, after changing the name of the orchestra to his own, he quickly rose to big-name status and has been there ever since. His band has recorded for Melotone, Perfect, Brunswick, Okeh, and Vocalion, on all of which he may be heard as vocalist.

CARNEY, Harry, *Baritone saxophone*. Received 2 points: *Grennard, Kay*. Born April 1, 1910, Boston, Mass., where he

attended high school. Studied at school and under private teachers. Professionally launched his career in 1925, with Bobby Sawyer; after a short engagement with Henry Sapro, he joined Duke Ellington in 1927 and has been with that band ever since. Baritone solos: *Harlem Speaks*, *Stompy Jones*, *Jive Stomp*, *Cocktails for Two*, *Caravan*, *Exposition Swing*, *Buffet Flat* (all Ellington).

CARTER, Bennett Lester (Benny). *Alto saxophone*. Received 8 points: *Feather*, *Kay*, *Lim*, *Stacy*, *Thiele*, *Ulanov*. Born Aug. 8, 1907, New York City, where he attended high school; later went to Wilberforce. Took a few piano lessons from his mother in 1924 and studied briefly under private teachers, but is mostly self-taught. Started play-

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ing professionally in 1924 with June Clark, after which, in succession, he played with Billy Page, Horace Henderson (at college), Duke Ellington, Billy Fowler, Fletcher Henderson, Charles Johnson, Chick Webb, McKinney's Cotton Pickers (1931-32), own band (1933), Willie Bryant (1934). In 1935 he went to Europe and spent three years as a staff arranger at the British Broadcasting Corp., in addition to leading his own band. When he returned to the U. S. in May, 1938, he again organized his own band and has since alternated in that capacity between large and small combinations. Recorded with F. Henderson, McKinney, own band, Chocolate Dandies, Teddy Wilson, Lionel Hampton, Spike Hughes, Mezz Mesirow. Alto solos: *I'm in the Mood for Swing* (Hampton),

ESQUIRE'S JAZZ BOOK (1944)

Pastoral (Hughes), *I'd Love It* (McKinney), *Shuffle Bug Shuffle* (own band). Clarinet solos: *Miss Hannah* (McKinney), *Dee Blues* (Dandies).

CASEY, Albert (Al). *Guitar*. Received 11 points: *Feather*, *Hammond*, *Lim*, *Stacy*, *Thiele*, *Ulanov*. Born Sept. 15, 1915, Louisville, Ky. First musical interest evinced on the violin at age of 8. Finished his schooling in New York, where he met Fats Waller, whom he joined in the mid-1930's. He remained with the Waller band until its demise in 1943, except for a period (1939-40) when he played with Teddy Wilson. Recorded with Teddy Wilson, Mezz Mesirow, Choo Berry, Frankie Newton, Pete Brown, and extensively with Waller. Solos: *Buck Jumpin'*, *Honeysuckle Rose* (Waller).

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DISCOGRAPHY

With Mezz Mesirow (1):

Bluebird

- 6319 Mutiny in the Parlor/Panic Is On
- 6320 Melody from the Sky/Lost
- 6321 I'se a Muggin' (two parts)

With Fats Waller (1):

Victor

- 24641 Wish I Were Twins/Armful of Sweetness
- 24648 Do Me a Favor/Porter's Love Song
- 24708 Have a Little Dream/I'll Be Tired of You
- 24714 Don't Let It Bother You/Georgia May
- 24737 Sweetie Pie/How Can You Face Me

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- 24738 Mandy/You're Not the Only
Oyster in the Stew
- 24742 Serenade for a Wealthy Widow/
Let's Pretend
- 24081 Dream Man/I'm Getting Fonder
of You
- 24808 If It Isn't Love/Believe it
Beloved
- 24826 Honeysuckle Rose/Breakin' the
Ice
- 24846 Baby Brown/Once Upon a Time
- 24853 Night Wind/I Believe in
Miracles
- 24863 You Fit into the Picture/100
Per Cent for You
- 24867 Baby Brown/100 Per Cent for
You (without vocal)
- 24888 I Ain't Got Nobody/Oh Suzanna
- 24889 What's the Reason/Pardon My
Love
- 24892 Rosetta/Whose Honey Are You
- 24898 Louisiana Fairy Tale/Cinders
- 25026 Rosetta/I Ain't Got Nobody
- 25027 Whose Honey Are You/What's
the Reason
- 25039 You're Cutest One/Hate to Talk
About Myself
- 25044 Taking Lessons in Love/I'm
Gonna Sit Right Down
- 25063 Sweet & Slow/Lulu's Back in
Town
- 25295 Christopher Columbus/Us on a
Bus
- 25296 All My Life/It's No Fun
- 25315 Cabin in the Sky/Cross Patch
- 25342 Big Chief DeSota/It's a Sin to
Tell a Lie
- 25345 Let's Sing Again/The More I
Know You
- 25359 Paswonky/Black Raspberry Jam
- 25363 You're Not the Kind/Why Do I
Lie to Myself
- 25374 Crazy 'Bout My Baby/Until the
Real Thing Comes Along

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- 25388 By By Baby/There Goes My
Attraction
- 25394 Curse of Aching Heart/I Just
Made Up
- 25398 Nero/Please Keep Me in Your
Dreams
- 25409 At Mercy of Love/Copper
Colored Gal
- 25415 Posin'/Floatin' Down to Cotton
Town
- 25478 'Tain't Good/Things Are Rosy
Now
- 25483 Thousand Dreams of You/
Swingin' Them Jingle Bells
- 25488 'Tain't Good/Things Are Rosy
Now
- 25490 Thousand Dreams of You/
Swingin' Them Jingle Bells
- 25491 Rhyme for Love/I Adore You
- 25499 One in a Million/Who's Afraid
of Love
- 25505 Havin' a Ball/Sorry I Made You
Cry
- 25514 Spring Cleaning/You've Been
Reading My Mail
- 25530 You're Laughing at Me/I Can't
Break the Habit
- 25536 Meanest Thing You Ever Did
- 25537 Did Anyone Ever Tell You/
When Love Is Young
- 25550 Old Plantation/Where Is the
Sun
- 25551 Cryin' Mood/To a Sweet &
Pretty Thing
- 25563 Love Bug Will Bite You/Boo
Hoo
- 25565 San Anton/You Showed Me the
Way (without vocal)
- 25571 Sweet Heartache/New Lease on
Love (without vocal)
- 25579 San Anton/You Showed Me the
Way

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- 25580 Sweet Heartache/New Lease on Love
 25656 Fractious Fingering
 25672 Beat It Out/Got Me Under Your Thumb
 25679 More Power to You/You're My Dish
 25681 Rather Call You Baby/Our Love Was Meant to Be
 25689 Joint Is Jumpin'/Hopeless Love Affair
 25712 How Ya Baby/That Will Do in the Morning
 25749 Every Day's a Holiday/Neglected
 25753 My First Impression/I'm in Another World
 25762 My Window Faces South/Why Do Hawaiians Sing
 25779 Honeysuckle Rose/Blue Turning Grey
 25806 Florida Flo/I Love to Whistle
- 25812 Lost & Found/You Went to My Head
 25817 Don't Try to Cry/Something Tells Me
 25847 The Sheik/In the Gloaming
 25891 Honey on the Moon/Fair & Square
 26045 Hold My Hand/Inside
 36206 Honeysuckle Rose/Blue Turning Gray (12")
- Bluebird
 11010 Liver Lip Jones/Come Down to Earth
 11078 Shortnin' Bread/Mamacita
 11102 All That Meat & No Potatoes/Buckin' the Dice
 11115 Wanna Hear Swing Songs/Let's Get Away
 11175 Pantin' in Panther Room/I Understand
 11188 Headlines in the News/I Repent
- ESQUIRE'S JAZZ BOOK (1944)

- 11222 Twenty-Four Robbers/Do You Have to Go
 11262 Chant of the Groove/Come & Get It
 11296 Sad Sap Sucker/Rump Steak
 • Serenade
 11324 Bells of San Raquel
- Solo with Fats Waller (retail):*
 Bluebird
 11324 Buck Jumpin'

CATLETT, Sidney (Big Sid).
Drums. Received 17 points: *Feather, Goffin, Green, Hammond, Lim, Miller, Moon, Stacy, Smith, Thiele, Ulanov.* Born Jan. 17, 1910, Evansville, Ind. Attended high school in Chicago. Began musical activities in school and studied under private teachers. He played in local bands in Chicago for four years and then hit his stride playing engage-

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ments with Sammy Stewart, Chicago's Michigan Theatre (1930-33), McKinney's Cotton Pickers (1933-34), Jeter-Pilar (1934-35), Don Redman (1934-38), Louis Armstrong (1938-42), except for short stands with Roy Eldridge and Benny Goodman (1941) free-lance (1942), Teddy Wilson (1943). Recorded with Redman, Armstrong, Goodman, Eddie Condon, F. Henderson, Benny Carter, Spike Hughes.

DISCOGRAPHY

With Fletcher Henderson (1):

Vocalion

- 3211 Blue Lou/Christopher Columbus
 3213 Stealin' Apples/Grand Terrace Rhythm

Victor

- 25297 Moonrise on Lowlands/I'm a Fool for Lovin' You

25371 Jangled Nerves/I'll Always Be
in Love with You

25334 Where There's You/Do You or
Don't You Love Me

25339 Grand Terrace Rhythm/Riffin'

With Teddy Wilson (1-2):

Brunswick

7663 Too Good to Be True/Mary Had
a Little Lamb

7684 Warmin' Up/Blues in C Sharp
Minor

With Don Redman (1-2):

Variety

580 Exactly Like You/On the Sunny
Side of the Street

605 Sweet Sue/Stormy Weather

635 That Naughty Waltz/The Man
on the Flying Trapeze

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Melotone

61218 Bugle Call Rag/Too Bad

With the Chocolate Dandies (2-4):

Okeh

41568 Once Upon a Time/Krazy
Kapers (HRS 16)

Columbia

2875 I Never Knew

With Bennie Carter (foreign):

English Columbia

628 Six Bells Stampede/Swing It

636 Synthetic Love/Love You're Not
the One

With Spike Hughes (foreign):

English Decca

3639 Arabesque/Fanfare

3717 Donegal Cradle Song/Firebird

ESQUIRE'S JAZZ BOOK (1944)

3836 Music at Midnight/Music at
Sunrise

3972 Sweet Sue/How Come You Do
Me

5101 Sweet Sorrow Blues/Air in D
Flat

With Eddie Condon (3):

Brunswick

6743 The Eel/Home Cooking

With Eddie Condon (retail):

United Hot Clubs of America

63-64 Tennessee Twilight (Co 36009)

With Louis Armstrong (retail):

See Armstrong Deccas

With Sidney Bechet Quartet (retail):

Blue Note

13 Lonesome Blues/Dear Old
Southland

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With Sidney Bechet Quintet (retail):

Blue Note

6 Summertime

With Port of Harlem Seven (retail):

Blue Note

6 Pounding Heart Blues

14 Port of Harlem Blues

With Frank Newton Quintet (retail):

Blue Note

14 After Hour Blues

CLAYTON, Buck. *Trumpet*. Received 2 points: *Hammond*. Born 1911, Parsons, Kans., where he attended high school. Studied some music in school but mostly self-taught. Migrated to California in 1930 where he jobbed with local bands. Joined Earl Dancer in 1932, and when the band broke up,

Buck organized his own band which he maintained until 1936, at which time he joined Count Basie where he is today. He spent a year and a half in China with his own band. Solo: *Countless Blues* (Kansas City Six).

COLE, Cozy. *Drums*. Received 9 points: *Campbell, Feather, Coffin, Grenard, Miller, Rosenkrantz*. Born Oct. 17, 1909, East Orange, N. J., where he attended high school. Did not begin study of drums until age 18, and then under private teachers who, later in his life, included tympanist Saul Goodman, of the New York Philharmonic. Began professional career with Wilbur Sweatman (1928). Formed own band (1929-30), followed by engagements with Blanche Calloway (1930-32), Benny Carter (1933-34), Willie Bryant (1935), Stuff Smith (1935-37), Cab

Calloway (1939-42), Raymond Scott, free-lance, and radio work (1942-43). Recorded with all bands. Solos: *Paradiddle, Crescendo in Drums* (C. Calloway).

SELECTED DISCOGRAPHY

With Henry Allen (1):

Vocalion

- 3215 Every Minute on Hour/Touch of Your Lips
- 3302 Algiers Stomp/When Did You Leave Heaven

With Mildred Bailey (1-2):

Vocalion

- 3367 For Sentimental Reasons/It's Love I'm After
- 3378 Long About Midnight/More Than You Know

ESQUIRE'S JAZZ BOOK (1944)

With Chu Berry (1-2):

Variety

- 532 Too Marvelous for Words/You're Talking My Language
- 587 Limehouse Blues/Indiana

With Bunny Berigan (1-2):

Vocalion

- 3253 When I'm with You/But Definitely
- 3254 I Nearly Let Love Go Slipping Through My Fingers/If I Had My Way

With Willie Bryant (1-2):

Victor

- 24847 Chimes at Meetin'/Throwin' Stones at Sun
- 24858 Viper's Moan/It's Over Because Were Through
- 25038 Rigamarole/The Sheik

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25045 Long About Midnight/Jerry the Junker

25129 Long Gone/Voice of Old Man River

25160 Liza/Steak & Potatoes

With Lionel Hampton (retail-2):

Victor

- 25575 Buzzin' Around with Bee/Whoa Babe
- 25586 China Stomp/Rhythm Rhythm
- 25592 Sunny Side of St./I Know You Know
- 25601 Stompology
- 25658 Drum Stomp/Confessin'
- 25666 I Surrender Dear/Piano Stomp
- 25674 After You've Gone/Baby Please Come Home

With Frankie Newton (1-2):

Variety

- 518 You Showed Me the Way/

Please Don't Talk

- 550 Cause My Baby Says It's So/
No Two Ways
571 Brittwood Stomp/I've Found a
New Baby
647 Who's Sorry Now/You're the
One

With Teddy Wilson (1-2):

Brunswick

- 7498 Sunbonnet Blue/What Little
Moonlight Can Do (Co 36206)
7501 Wished on the Moon/Miss Brown
to You (Co 36205)
7514 Sweet Lorraine/Painting the
Town Red
7520 Too Hot for Words/What a
Night What a Moon
7550 Yankee Doodle Never Went to
Town/24 Hours a Day
7554 If you Were Mine/Eney
Meeney Miney Mo

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7577 There 'n That 'n Those/Sugar
Plum

7581 Spreadin' Rhythm Around/You
Let Me Down

7612 Life Begins When You're in
Love

7640 Christopher Columbus/All My
Life

7699 These Foolish Things/Why Do
I Lie About You

7702 Guess Who/Like Reaching for
the Moon

7729 I Cried for You (Co 35862)

7789 Pennies from Heaven/That's
Life I Guess

7781 Sailin'/I Can't Give You Any-
thing But Love

7797 Where Lazy River Goes/Right
or Wrong

7816 Tea for Two/See You in My
Dreams

ESQUIRE'S JAZZ BOOK (1944)

7824 This Year's Kisses/He Ain't Got
Rhythm

7840 My Last Affair/You Showed Me
the Way

7844 Mood I'm In/Sentimental &
Melancholy

7867 Carelessly/How Could You

7877 Moanin Low/Fine & Dandy

7884 There's Lull in My Life/It's
Sweet of You

7893 I'm Coming Virginia/How Am I
to Know

7917 Yours & Mine/Sun Showers

7903 Mean to Me/I'll Get By (Co
35926)

With Billie Holiday (1):

Vocalion

3276 No Regrets/Did I Remember

3288 Billie's Blues/Summertime

3333 A Fine Romance/I Can't
Pretend

3334 Let's Call Heart a Heart/Button
Your Shoe

3431 One Never Knows/Got My Love
to Keep Me Warm

3440 Keep Me in Your Dremas/If My
Heart Could Talk

COLE, Nathaniel ("King" Nat).
Piano. Received 2 points: *Feather, Ula-
nov*. Born March 17, 1917, Montgom-
ery, Ala. Attended high school in Chi-
cago. Began his study of piano under
the encouragement of his family and
with private teachers. Organized his
own band which played local dates in
Chicago; and during his post-high
school days, the band toured vaude-
ville with the *Shuffle Along* revue, which
broke up in Los Angeles. Cole stayed,
became a solo pianist at night spots
there, finally organizing a trio (guitar,
bass, piano). This trio migrated to New

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York and has been playing in night spots ever since. Solo: *Early Morning Blues* (Cole Trio).

COLEMAN, William (Bill). *Trumpet*. Received 5 points: *Hammond, Kay, Rosenkrantz*. Born Aug. 4, 1904, Paris, Ky. Attended high school in Cincinnati, O. Played in a youngsters' band during high school days, mostly self-taught. Beginning in 1925 jobbed around New York with trombonist J. C. Higginbotham and other local groups. Then played with Lloyd and Cecil Scott (1926-29 and again 1930), Luis Russell (1929 and again 1932-33), Charlie Johnson (1931), Ralph Cooper (1931-32), Lucky Millinder (1933), Benny Carter (1933-34), Teddy Hill (1934-35). In the fall of 1935 he went to Europe, touring the entire Continent, as well as India and Egypt. Upon his

return to the United States late in 1939, he played with Benny Carter and Teddy Wilson (1940-41). Solo: *Bill Coleman Blues* (own recording combination).

CONDON, Eddie. *Guitar*. Received 6 points: *Avakian, Campbell, Moon, Smith*. Born about 1905, Goodland, Ind. At the age of ten he came with his family to Chicago, settling in Chicago Heights, where he attended school. Became interested in the banjo while still in grammar school and during his first year at high school was already playing for local social engagements. When he was 15 he went on the 'road, playing one-night stands in Wisconsin, Minnesota and Iowa with Peavey's Jazz Bandits. Late in the same year he was signed up to go to Syracuse, N. Y., where a new band was in formation. This band included Bix Biederbecke

and Pee Wee Russell. In Syracuse they played regularly at the Alhambra, and on week ends at Oswego on Lake Ontario. After scarcely two years the band was diffused, many of the musicians going to New York, but Condon, only 17, returned to Chicago and played with various college groups, then rejoined Peavey. After another northern tour he played with numerous local Chicago groups. Returned to New York with Bud Freeman, Joe Sullivan, Teschemacher, McPartland, and Jim Lannigan, and after an unsuccessful club audition, played a one-week theatre engagement. After a short term with Red Nichols, he joined the Mound City Blue Blowers, playing private social affairs. More club dates followed, with an intervening South American trip. Returned to Chicago with Bud Freeman (1940-41). Re-

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corded with Condon's Foot Warmers, Eddie's Hot Shots, Condon's Orchestra, Billy Banks, Chicago Rhythm Kings, McKenzie Condon Chicagoans, Fats Waller, Mound City Blue Blowers. Solos: *Madame Dynamite* (own band).

CROSBY, Harry Lillis (Bing). *Vocalist*. Received 2 points: *Grennard*. Born May 2, 1904, Tacoma, Wash., where he attended school, after which he went to Gonzaga College to study law. Teamed up with Al Rinker and organized a college band. After college, Crosby and Rinker sang as a duo and toured vaudeville on the Pacific Coast. Joined Paul Whiteman (1927-30), when their duo—by the addition of Harry Barris—became a trio known as The Rhythm Boys. Back in California, The Rhythm Boys sang in night spots,

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which resulted in Crosby's eventual association with NBC and the Kraft Music Hall program. Records for Decca.

CROSBY, Israel. *String bass*. Received 3 points: *Avakutin, Hammond*. Born Jan. 19, 1919, Chicago, Ill. Began musical studies on trumpet, changing to string bass in 1934. First professional engagement was with Johnny Long (Chicago); also worked with Anthony Fambro and Albert Ammons in Chicago (1935), Fletcher Henderson (1936-38), Three Sharps and a Flat (1939), Horace Henderson (1940-42), Teddy Wilson (1941-42). Recorded with Jimmy Noone, Benny Goodman, Roy Eldridge, Albert Ammons, Teddy Wilson, Gene Krupa, Dane Paton, Bumble Bee Slim (Blues singer), Art Tatum, Fletcher Henderson.

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D'AMICO, Henry (Hank). *Clarinet*. Received 1 point: *Green*. Born 1915, Buffalo, N. Y. Was associated with Red Norvo, both as arranger and instrumentalist (1936-40). Headed his own small group (1940-41), since then has been free-lancing, working in the studios; this included a short period with the Cozy Cole Trio (1943). Solos: *Tea Time, Russian Lullaby* (Norvo); *From the Land of the Sky Blue Water* (Bailey).

DICKENSON, Victor (Vic). *Trombone*. Received 2 points: *Lim*. Born Aug. 6, 1906, Xenia, O. Played with Zack Whyte, Speed Webb, Blanche Calloway, Claude Hopkins. Now playing with Benny Carter. Has recorded with Blanche Calloway, Claude Hopkins, Hot Lips Page, Benny Carter.

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DORSEY, Thomas (Tommy). *Trombone*. Received 3 points: *Campbell, Green*. Born Nov., 1906, Shenandoah, Pa., where he attended school. Under his father's guidance, he studied and played first the trumpet, then the trombone. His activities follow closely the pattern of his brother Jimmy's. He played with the Dorsey Wild Canaries, Scranton Sirens, California Ramblers, Jean Goldkette (1924), Paul Whiteman. He free-lanced in New York, playing with Roger Wolfe Kahn, Vincent Lopez, Paul Whiteman, Ted Lewis, Rubinoff, Andre Kostelanetz, Nat Shilkret, Victor Young, Rudy Vallee—in fact, he played with 22 major orchestras in a twelve-month period. Was co-organizer, with his brother, Jimmy, of the Dorsey Brothers Orchestra (1934-35), after which he formed his own orchestra (1936-43) and soon gained na-

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tional success. Solos: *Lonesome Road, Weary Blues, Boogie Woogie, Beale Street Blues, Maple Leaf Rag, Song of India, The Sheik* (all by his own band).

DUKES, Willie. *Vocal*. Received 1 point: *Goffin*. Known mainly for his work with small groups in the New York area.

EBERLY, Bob. *Vocal*. Received 2 points: *Green*. Born July 24, 1926, Mechanicsville, N. Y. Attended high school in Hoosick Falls, N. Y. During summer vacations he traveled with a local minstrel show, playing banjo. A year after being graduated from high school, he appeared with Fred Allen on the radio. Joined Dorsey Brothers Orchestra (1935), Jimmy Dorsey (1936-43), entered the armed services late in 1943.

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ELDRIDGE, Roy ("Little Jazz"). *Trumpet*. Received 5 points: *Green, Lim, Rosenkrantz, Ulanov*. Born 1911, Pittsburgh, Pa., where he attended school. Joining a carnival show, he took to the road for two years, playing both trumpet and drums in the brass band. In 1928 he joined Horace Henderson's band, remaining for eight months. There followed engagements with the Chocolate Dandies (six months), Speed Webb, Cecil Scott, Elmer Snowden, Charlie Johnson, Teddy Hill, McKinney's Cotton Pickers, Fletcher Henderson. From 1936 to 1940 he fronted his own band, which he disbanded to become featured soloist with Gene Krupa, 1941-43, again heading own outfit (1943). Recorded with Henderson, own band, Teddy Wilson, Benny Carter, Krupa, Mildred Bailey, Choo Berry. Solos: *Body and Soul, Stardust,*

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46 West 52, Sittin' in (Berry); *Rockin' Chair* (Krupa); *Blues in C Sharp Minor* (Wilson); *Jangled Nerves* (Henderson); *That Thing* (own band).

FAZOLA, Irving (real name, Prestopnick). *Clarinet*. Received 4 points: *Grennard, Smith, Stacy*. Born 1910, New Orleans, La. Started professional career with Ben Pollack (1935), joined Bob Crosby (1938-40), Muggsy Spanier (1940), Teddy Powell (1941-42). Has also played with Seger Ellis, Gus Arnheim. Solos: *Deep Elm, In a Sentimental Mood* (Pollack); *Milk Cow Blues* (Crosby).

FITZGERALD, Ella. *Vocalist*. Received 4 points: *Kay, Lim, Rosenkrantz, Stacy*. Born about 1918, in Virginia. With little formal musical education, she was "discovered" by Chick Webb

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one night in 1936 when she was singing at an amateur show at New York's Apollo Theatre. She joined Webb's band (1936-39), carried on with the band under her name when Webb died (1939-42), struck out as a single act (1942-43). Recorded with Webb, numerous vocalisms on Decca label.

FORREST, Helen. *Vocalist*. Received 2 points: *Green*. Born 1917, Atlantic City, N. J., attended high school in Brooklyn where she sang in school plays. Self taught. Moved to New York in 1935, appearing as Bonnie Blue on CBS network for one year. The next year she spent at Washington's Madrillon Restaurant, singing with Johnny Shaw's group. Next featured by Artie Shaw (10 months) and Benny Goodman (20 months). Now with Harry James (1941-43), solo work (1943).

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Recorded with Shaw, Goodman, and James, and her solos may be heard on many of their records.

GLENN, Evans Tyree (Fats). *Trombone*. Received 1 point: *Rosenkrantz*. Born Nov. 23, 1912, Corsicana, Tex., where he attended high school and studied music; in addition to study on his own. First began playing in 1929, locally, then with Tommy Mills in Washington, D. C. (1934-36), Eddie Barefield (1936-37), Eddie Mallory (1937-39), Benny Carter (1939-40), Cab Calloway (1940-43). Solos: *Melancholy Lullaby* (Carter); *You're a Sweetheart* (Mallory); *Night Mail, Comin' on with the Come-on* (Calloway).

GOLDBERG, Edward (Doc.). *String bass*. Received 1 point: *Green*. Born

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Brooklyn, N. Y., June 24, 1913. Attended high school and university in New York City. Studied music during school years, at school, and under private teachers. First important job with Hudson De Lange (1933-36), followed by engagements with Charlie Barnet (1936-37), George Hall (1937-39), Will Bradley (1939-41), Glenn Miller (1941-42). Recorded with Bradley, Miller. Solos: *Down the Road a Piece* (Bradley trio); *Tea for Two* (Bradley quartet).

GOODMAN, Benjamin (Benny). *Clarinet*. Received 24 points: *Campbell, Feather, Goffin, Green, Grennard, Hammond, Kay, Lim, Miller, Rosenkrantz, Stacy, Thiele, Ulanov*. Born May 30, 1909, Chicago, Ill., where he attended school. Studied at Chicago's Hull House. Encouraged by his parents, he began

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learning his instrument at the age of 10. While still in short pants (1923) he played with local bands, which activity led to his getting a job with Ben Pollack (1927-29). He subsequently played with Arnold Johnson, Red Nichols, and numerous big bands in the New York area. Free-lanced in New York radio stations. Organized his own band in 1934, which gained its initial success on the *Let's Dance* radio show (1934-35). By 1936 the band had attained sensational big-time status. Recorded with the Five Pennies, Charleston Chasers, Joe Venuti, Red Norvo, Rube Bloom, Reginald Foresythe, Gene Krupa, own band, trio, quartet, and sextet. Solos: *Blues in My Flat, Caprice Paganini XXIV, Clarinet a la King, Sing, Sing, Sing* (own band); *The Sheik* (Five Pennies); *Tiger Rag* (own trio); *The Man I Love* (own quartet). His

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band has made appearances in Carnegie Hall, New York City; Symphony Hall, Boston; and Ravinia Park, near Chicago. Has appeared as clarinet soloist with Budapest String Quartet, NBC Symphony, Lewisohn Stadium Orchestra, New York. In the symphonic field has recorded with the Budapest String Quartet and with Joseph Szigeti and Béla Bartók in a trio; and has become an instructor at the Juilliard School.

DISCOGRAPHY

With Ben Pollack (1-2):

Victor

20408 Deed I Do

20425 He's the Last Word

21184 Waitin' for Katie/Memphis Blues

21437 Singapore Sorrows/Sweet Sue

21743 Buy Buy for Baby/She's One Sweet Showgirl

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21827 Sentimental Baby

21858 Futuristic Rhythm

21941 Louise/Ma Cherie

21944 My Kinda Love/On with the Dance

22074 Bashful Baby

22267 Keep Your Undershirt On

Oriole

2193 Sing Song Girl

2214 I'm a Ding Dong Daddy

With Louisville Rhythm Kings (1):

Okeh

41189 In a Great Big Way/Let's Sit Down & Talk

With Ben's Bad Boys (2):

Victor

21971 Wang Wang Blues/Yellow Dog Blues

255

With Slim & Hot Shots (1):

Victor

38044 That's a Plenty/Mississippi
Stomp

With the Kentucky Grasshoppers (1-2):

Banner

6295 Tight Like That/Four or Five
Times
6355 Shirt Tail Stomp/Tiger Rag
6358 Sweet Liza
6360 Makin' Friends (Co 36010)

With Lou Conner's Collegians (1-2):

Oriole

1483 Tight Like That/Four or Five
Times
1537 Makin' Friends
256

*With Jimmy Bracken & Toe Ticklers
(1-2):*

Domino

4274 Shirt Tail Stomp/Tight Like
That
4322 Tiger Rag/Makin' Friends

Regal

8723 Tight Like That/Four or Five
Times
8768 Makin' Friends/Tiger Rag
8813 Twelfth St. Rag

With the Ten Freshmen (1):

Pathe

37054 Bag o' Blues/Freshman Hop

With Jack Pettis (5-8):

Okeh

41410 Bag o' Blues
41411 Freshman Hop/Sweetest
Melody

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With Goody & Good Timers (2):

Perfect

15083 Diga Diga Do
15105 Now I'm in Love

With Ted White's Collegians (1):

Oriole

1544 Shirt Tail Stomp

With the University Boys (1):

Oriole

1668 Twelfth St. Rag

With Gil Rodin's Boys (1):

Regal

8813 It's So Good/Twelfth St. Rag

With New Orleans Ramblers (2):

Melotone

12130 That's the Kind of Man for Me
12133 I'm One of God's Children

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With the Ten Blackberries (1-4):

Romeo

976 Dirty Dog/Sorority Stomp
1453 Tiger Rag/Twelfth St. Rag

With Jimmy McHugh's Bostonians (1):

Harmony

763 I Don't Care
795 Baby
823 In a Great Big Way
836 Whoopee Stomp/Futuristic
Rhythm

Velvetone

1705 Baby

With the Varsity Eight (1):

Cameo

9098 Sorority Stomp

With the Caroliners (1):

Cameo

9042 Hungry for Love

With Mills Merry Makers (2):

Harmony

1099 When You're Smiling

1104 St. James Infirmary

With Mills Musical Clowns (1):

Pathe

36944 Futuristic Rhythm/Where Blue
Begins

36955 Sweetest Melody

With the Dixie Jazz Band (1):

Oriole

1515 St. Louis Blues/Icky Blues

1537 Makin' Friends

1624 Twelfth St. Rag

1663 Moanin' Low

1668 It's So Good

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With the Dixie Daisies (2):

Romeo

839 Bugle Call Rag

Cameo

9035 St. Louis Blues/Bugle Call Rag

9004 Diga Diga Do/Cause I'm in
Love

With the Lumberjacks (2):

Cameo

9030 Whoopee Stomp

With the Broadway Broadcasters (1):

Cameo

955 Deep Henderson

1149 St. Louis Blues

9023 She's Funny That Way

9057 If I Had You

With the Cotton Pickers (1-2):

Cameo

9048 Railroad Man

9207 Hot Heels/Some of These Days

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With the Whoopee Makers (2-8):

Oriole

2528 I'm So In Love

Perfect

15126 St. Louis Blues/Bugle Call Rag

15194 Tiger Rag/Some of These Days

15217 It's So Good

15223 Sorority Stomp/Dirty Dog

With the Hotsy Totsy Gang (1):

Brunswick

4122 Since You Went Away

4112 I Couldn't If I Wanted To

4200 Futuristic Rhythm/Out Where
Blue Begins

4559 March of Hoodlums/Harvey

4587 Star Dust

4838 Crazy 'Bout My Gal/Railroad
Man

4983 Deep Harlem/Strut Miss Lizzie

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4998 What a Night/Wonder What
My Gal Is Doin'

With the Charleston Chasers (5):

Columbia

1989 Turn on Heat/What Wouldn't I
Do

2219 Here Comes Emily Brown/
Wasn't It Nice

2415 Beale St. Blues/Basin St. Blues

With Jack Winn & Dallas Dandies (8):

Vocalion

15860 St. Louis Blues/Loved One

With Red Nichols (1-8):

Brunswick

4363 Chinatown/On the Alamo

4373 Dinah/Indiana (Br 80006)

4790 Nobody Knows/Smiles

4885 The Sheik/Shimmie-Sha-Wab-
ble (Br 80005)

259

4877 China Boy/Peg o' My Heart
(Br 80004)
4925 Who/Carolina in the Morning
4944 By the Shalimar/Sweet Georgia
Brown
4957 I Got Rhythm/Embraceable
You
4982 Linda/Yours & Mine
6013 Rockin' Chair/My Honey's
Lovin' Arms
6014 Blue Again/When Kentucky
Bids Good Night
6026 On Revival Day (two parts)
6029 Sweet & Hot/You Said It
6035 The Peanut Vendor/Sweet
Rosita
6058 Corrine Corrina/Bug-a-Boo
6068 Keep Song in Your Soul/Things
I Never Knew
6070 Teardrops & Kisses/Were You
Sincere
6118 Love Is Like That/Don't Know
260

What You're Doin'
6138 Slow But Sure/Little Girl
6149 Moan You Moaners/How Come
You Do Me
Victor
23026 I'm Tickled Pink/That's Where
the South Begins
23033 If You Haven't Got a Girl/At
Last I'm Happy
With the Louisiana Rhythm Kings (8):
Vocalion
15828 Ballin' the Jack (HRS 15)
With Rube Bloom (1-2):
Columbia
2103 St. James Infirmary/Man from
the South
2186 Mysterious Mose/Bessie
Couldn't Help It
2218 On Revival Day/There's a Wah
Wah Girl
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With the Seven Hot Aire Men (1):
Columbia
1850 Lowdown Rhythm/Gotta Feelin'
for You
With Bix Beiderbecke (3):
Victor
23008 Don't Mind Walkin' in Rain/
I'll Be Friend
23018 Deep Down South (Vi 25370)
38139 Rockin' Chair (Vi 25494)/
Barnacle Bill (Vi 25371)
With Adrian Rollini (1):
Melotone
12815 You've Got Everything/And So
Goodbye
12829 Savage Serenade/Sweet Mad-
ness
12855 I Raised My Hat/Sittin' on a
Log

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Decca
265 Riverboat Shuffle/Sugar
359 Davenport Blues/Somebody
Loves Me

With Teddy Wilson (1-2):
Brunswick
7498 Sunbonnet Blue/What a Little
Moonlight Can Do
7501 I Wished on the Moon/Miss
Brown to You
7736 Turned Tables on Me/Sing
Baby Sing
7739 Here's Love in Your Eye/You
Came to My Rescue
7781 I Can't Give You Anything But
Love/Sailin'
7789 Pennies from Heaven/That's
Life I Guess
7824 This Year's Kisses/He Ain't Got
Rhythm

7859 Why Was I Born/I Must Have
That Man

7940 Remember Me/You're My
Desire

7943 Coquette/The Hour of Parting

With Reginald Foresythe (2):

Columbia

3012 Dodging a Divorcee/Lullaby

3060 Melancholy Clown/Greener the
Grass

With Venuti Blue Six (retail):

Decca

18167 Sweet Lorraine/Doin' Uptown
Lowdown

18168 Jazz Me Blues/In De Ruff

With Gene Krupa (2):

Victor

25263 Mutiny in Parlor/Gonna Clap
My Hands

262

25276 Swing Is Here/Hope Gabriel
Likes My Music

With Red Norvo (10):

Brunswick

6906 In a Mist/Dance of the Octopus

With Ted Lewis (1-4):

Columbia

2378 Headin' for Better Times

2408 Truly

2428 Crazy 'Bout My Baby/Egyptian
Ella

2452 One More Time/Ho Hum

2467 Dip Your Brush in Sunshine

2527 Dallas Blues/Royal Garden
Blues

With New Orleans Footwarmers (1):

Melotone

12133 No Wonder I'm Blue/One of
God's Chillun

12230 That's the Kind of a Man for Me

ESQUIRE'S JAZZ BOOK (1944)

Acc. for Bessie Smith (4-5):

Okeh

8946 Do Your Duty/I'm Down in the
Dumps (UHCA 48-49)

8949 Gimme a Pigfoot/Take Me for a
Buggy Ride (UHCA 50-51)

With Own Band (1-3):

Melotone

12023 He's Not Worth Your Tears/
Your Lips Met Mine

12024 Overnight/Linda

12073 Clarinetitis/That's a Plenty

12079 Falling in Love Again/If
Haven't Got Girl

12100 Mine Yesterday/99 out of 100

12120 Can We Live on Love/When
Your Lover Has Gone

12138 I Wanna Be Around My Baby/
What Have You Got to Do

12149 Little Joe/It Looks Like Love

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12205 Slow But Sure/Can't Stop Me
from Lovin' You

12208 Pardon Me Pretty Baby/What
Am I Gonna Do

Columbia

2542 Not That I Care/Help Yourself
to Happiness

With Own Band (10):

Vocalion

15656 Wolverine Blues (HRS 7)/Jazz
Holiday (Br 80027)

With Own Band (1-5):

Columbia

2542 Help Yourself to Happiness/Not
That I Care

2835 Aintcha Glad/Gotta Right to
Sing Blues

2845 Texas Tea Party/Dr. Heckle Mr.
Jibe

263

- 2856 Tappin' the Barrel/Mother's
Son-in-Law
2867 Riffin' the Scotch/Keep on Doin'
What Your Doin'
2871 Love Me or Leave Me/Why
Couldn't It Be
2892 Junk Man/Ol' Pappy
2907 Georgia Jubilee/Emaline
2923 As Long as I Live/I Ain't Lazy
Just Dreamin'
2927 Moonglow/Breakfast Ball
2947 It Happens to Best/Take My
Word
2958 Bugle Call Rag/Nitwit Serenade
2988 Like a Bolt from the Blue/
Hundred Percent for You
3003 Blue Moon/Throwin' Stones at
the Sun
3011 Music Hall Rag/Cokey
3015 Night Wind/Clouds
3018 Singin' Happy Song/I Was
Lucky

264

- 3033 Down Home Rag/Dixieland
Band

With Own Band (2-3):

Brunswick

- 3975 Shirt Tail Stomp/Blue (Br
80030)
4013 Room 1411/Jungle Blues (Br
80029)
4968 Muskrat Ramble/After Awhile
(Br 80028)

With Own Band (retail):

Victor

- 25009 Dixieland Band/Hunkadola
25011 Livin' in a Great Big Way/
Hoorah for Love
25021 You're Heavenly/Restless
25024 Japanese Sandman/Always
25081 Ballad in Blue/Get Rhythm in
Feet
25090 King Porter Stomp/Sometimes

ESQUIRE'S JAZZ BOOK (1944)

I'm Happy

- 25136 Dear Old Southland/Blue Skies
25145 Jingle Bells
25193 No Other One/Yankee Doodle
Never Went to Town
25195 Eeney Meeny Miney Mo/Santa
Claus Came in Spring
25215 Sandman/Goodbye
25245 It's Been So Long/Goody Goody
25247 Stompin' at the Savoy/Breakin'
in Pair of Shoes
25258 Basin St. Blues/When Buddha
Smiles
25268 Madhouse/Between the Devil
& the Deep Blue Sea
25279 Christopher Columbus/Get
Happy
25290 I Know That You Know/If I
Could Be with You
25316 Glory of Love/You Can't Pull
the Wool over My Eyes
25320 Star Dust

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- 25329 Walk Jenny Walk/Remember
25340 Sing Me a Swing Song
25350 House Hop/Anything for You
25351 In a Sentimental Mood/These
Foolish Things
25355 Swingtime in the Rockies/I've
Found a New Baby
25363 There's a Small Hotel
25387 Down South Camp Meeting/
Pick Yourself Up
25391 You Turned Tables/Here's Love
in Your Eyes
25406 Love Me or Leave Me
25411 St. Louis Blues
25434 You're Driving Me Crazy/When
Lady Meets Gentleman
25442 Organ Grinder's Swing/Peter
Piper
25445 Riffin' at Ritz/Alexander's Rag-
time Band
25461 Goodnight My Love/Take
Another Guess

265

25467 Bugle Call Rag
 25469 Taint No Use/Did You Mean It
 25486 Smoke Dreams/Gee But You're Swell
 25492 Swing Low Sweet Chariot/
 When You & I Were Young
 25497 Jam Session/Somebody Loves Me
 25500 Never Should Have Told/You Can Tell
 25505 He Ain't Got Rhythm/This Year's Kisses
 25510 I Want to Be Happy/Rosetta
 25531 Chloe
 25621 Can't We Be Friends/Peckin'
 25627 Roll 'Em/Afraid to Dream
 25634 Changes/When It's Sleepy Time Down South
 25676 Sugar Foot Stomp/I Can't Give You Anything But Love
 25683 Minnie the Moocher's Wedding Day/Bob White

266

25708 Let That Be a Lesson/Hitched My Wagon to a Star
 25711 Silhouetted in the Moonlight
 25717 Camel Hop/Loch Lomond
 25720 That Moon Is Here Again/You Took Words
 25726 Life Comes to a Party/If Dreams Come True
 25727 It's Wonderful/Thanks for the Memory
 25792 One o'Clock Jump/Don't Be That Way
 25796 Sing, Sing, Sing (two parts)
 25808 Always & Always/Oooo-Oh-Boom
 25814 Please Be Kind/Ti-Pi-Tin
 25840 I Let a Song Go Out of My Heart/Feelin' High
 25871 Big John Special/Flat Foot Floogie
 25880 Wrappin' It Up/Melancholy Baby

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26087 Bumble Bee Stomp/Ciribiribin
 26088 Blue Room/Make Believe
 26089 Sweet Sue/I Never Knew
 26107 Smoke House/Topsy
 26130 Bach Goes to Town/Whispering
 26134 Undecided/We'll Never Know
 26170 Sent for You Yesterday/And the Angels Sing
 26187 Estrellita/I'll Always Be In Love
 36205 Sing, Sing, Sing (two parts)
 Columbia
 35210 Jumpin' at Woodside/There'll Be Some Changes Made
 35211 Blue Orchids/What's New
 35241 One Sweet Letter from You/Scatter Brain
 35289 Bluebirds in the Moonlight/Faithful Forever
 35301 Boy Meets Horn /Let's Dance
 35313 Make with the Kisses/I Thought

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About You
 35319 Honeysuckle Rose/Spring Song
 35331 Peace Brother/Darn That Dream
 35356 Zaggin' with Zig/Busy as a Bee
 35362 Opus Local 802/Stealin' Apples
 35374 What'll They Think of Next/
 What's the Matter
 35389 All Star Strut/King Porter Stomp
 35391 Fable of the Rose/How High the Moon
 35396 Board Meeting/Let's All Sing Together
 35410 Night & Day/Beyond the Moon
 35426 Shake Down the Stars/Be Sure
 35445 Old Mill Stream/Yours Is My Heart Alone
 35472 I'm Nobody's Baby/Buds Won't Bud
 35487 Moon Won't Talk/I Can't Love You Anymore
 35497 Crazy Rhythm/Mister Meadow-lark

267

- 35527 Cocoonut Grove/Hour of Part-
ing
35543 Can't You Tell/Once More
35574 Dreamin Out Loud/I Can't
Resist You
35594 Nostalgia/L'il Boy Love
35820 Henderson Stomp/Nobody
35839 Moonglow/Why Couldn't It Be
Poor Me
35863 Frenesi/Hard to Get
35869 Cabin in the Sky/Taking a
Chance on Love
35910 Yes, My Darling Daughter/
These Things You Left
35916 I'm Always Chasing Rainbows
35937 I Hear a Rhapsody/Left My
Heart in Your Hand
35944 Bewitched/This Is New
35962 Perfidia/Let Doorknob Hitcha
35977 You're Dangerous/Birds of a
Feather
35992 Corn Silk/Memory of a Rose
268
- 36002 You Lucky People/It's Always
You
36012 Lazy River/O, Look at Me Now
36022 My Sister & I/I'm Not
Complainin'
36050 Amapola/Intermezzo
36067 Take It/Yours
36109 Bugle Call Rag/Dixieland Band
36136 I Found a Million Dollar Baby/
Good Evenin'
36180 Time on My Hands/Scarecrow
36209 When Sun Comes Out/Some-
thing New
36219 Soft as Spring/Down Down
Down
36224 Let's Dance
36254 Air Mail Special/Tuesday at Ten
36284 Smoke Gets in Your Eyes/La
Rosita
36305 From One Love to Another/
Anything
36359 Birth of the Blues/Elmer's Tune
ESQUIRE'S JAZZ BOOK (1944)

- 36379 The Count/I See a Million
People
36411 Caprice XXIV Paganini/I'm
Here
36421 Pound Ridge/I Got It Bad
36429 Shady Lady Bud/Buckle Down
Winsocki
36580 Not Mine/If You Build a Better
Mousetrap
36590 I Threw a Kiss in the Ocean/
Full Moon
36613 Idaho/Take Me
36617 All I Need Is You
36622 Serenade in Blue /Kalamazoo
36641 Dearly Beloved/I'm Old
Fashioned
36652 Six Flats Unfurnished/Why
Don't You Do Right
55001 Benny Rides Again/The Man I
Love
55002 Superman/More Than You
Know
- Okeh
6497 That Did It/Somebody Else Is
Taking My Place
6515 Winter Weather/Everything I
Love
6534 Don't Know What Love Is/
Someone's Rocking My Dream
Boat
6544 Clarinet á la King/How Long
Has This Been Going On
6644 We'll Meet Again/Before
- With His Own Trio (1-3):
Victor
25115 Body & Soul/After You've Gone
25181 Someday Sweetheart/Who
25324 All My Life/Too Good to Be
True
25333 China Boy/Lady Be Good
25345 Nobody's Sweetheart/More
Than You Know
- EDITED BY PAUL EDUARD MILLER
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25406 Exactly Like You
 25481 Tiger Rag
 25711 Silhouetted in the Moonlight
 25725 Where or When
 25822 Sweet Lorraine
 26090 I Must Have That Man

With His Own Quartet (1-3):

Victor

25398 Moonglow/Dinah
 25473 Melancholy Baby/Sweet Sue
 25481 Whispering
 25521 Vibraphone Blues/Stomp'n' at
 the Savoy
 25529 Runnin' Wild/Tea for Two
 25531 Ida
 25644 Avalon/The Man I Love
 25660 Li'a/Smiles
 25705 Handful of Keys/Vieni Vieni
 25725 I'm a Ding Dong Daddy
 25751 Bei Mir Bist du Schoen
 25822 Dizzy Spells

270

26044 Blues in Your Flat/Blues in My
 Flat
 26090 S'Wonderful
 26091 Opus 3/Sweet Georgia Brown
 26240 Opus 3/Sugar

With His Own Quintet (1-3):

Victor

26139 I Cried for You
 26166 Pick-a-Rib

With His Own Sextet (1-3):

Columbia

35254 Flying Home/Rose Room
 35320 Soft Winds/Memories of You
 35349 Seven Come Eleven/Shivers
 35404 Till Tom Special/Gone with
 What Wind
 35466 The Sheik/Poor Butterfly
 35482 I Surrender Dear/Boy Meets
 Goy

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35553 Six Appeal/These Foolish
 Things
 35810 Royal Garden Blues/Wholly
 Cats
 35901 Benny's Bugle/As Long as I Live
 35938 On the Alamo/Gone with What
 Draft
 36039 Breakfast Fued/I've Found a
 New Baby
 36099 A Smo-o-oth One/Good Enough
 to Keep
 36594 Wang Wang Blues/Just the Way
 You Look Tonight

Okeh

6486 Limehouse Blues/If I Had You
 6553 Blues in the Night/Where or
 When

With Bartok & Szigeti, as Trio (retail):

Columbia

Alb. X-178 Contrasts for Violin, Clari-
 net & Piano

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With Budapest String Quartet (retail):
 Victor
 Alb. 452 Quintet for Clarinet & Strings

GRAHAM, Peter. *Vibraharp*. Re-
 ceived 1 point: *Hammond*. Leader of
 his own small combination in Washing-
 ton, D. C., where he was discovered
 by John Hammond.

GREENE, Freddie. *Guitar*. Received
 4 points: *Avakian, Hammond, Thiele*.
 As the guitarist of the Count Basie
 band for the past several years, Greene
 has waxed many recordings with that
 group, in addition to performing on a
 few platters by Teddy Wilson, Billie
 Holiday and Benny Goodman.

GUARNIERI, John (Johnnie). *Piano*.
 Received 2 points: *Miller*. Born March
 23, 1917, New York City, where he
 attended high school, going on, for one

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year only, to the City College of New York. He began studying and playing the piano at the age of 10 under his father's tutelage, continued during high school days. Although this training was mainly classical, he became interested in jazz during his latter high school days, and after graduation started playing with local bands (1935-36). First important job with George Hall (1937-38), a period interspersed with two engagements with Mike Riley; subsequently played with Benny Goodman (1939-40, and again in 1941 for five months), Artie Shaw (late 1940-41, and again Aug., 1941-early 1942), Jimmy Dorsey (1942), Raymond Scott (1942-43), free-lance and Cozy Cole Trio (1943). Recorded with Goodman, Shaw, Dorsey, Cootie Williams. Piano Solos: *The Sheik*, *Good Enough to Keep*, *A Smooth One*, *Boy Meets Goy*,

Poor Butterfly (Goodman); *Moonglow*, *Chantez Les Bas*, *St. James Infirmary* (Shaw); *West End Blues*, *Blues in My Condition* (Williams). Harpsichord solos: *Summit Ridge Drive*, *Dr. Livingstone*, *I Presume* (Shaw).

HACKETT, Robert Leo (Bobby). *Trumpet*. Received 3 points: *Smith*, *Stacy*, *Thiele*. Born Jan. 31, 1915, Providence, R. I. Began his musical studies on guitar, played in local bands. In 1933, at the Theatrical Club in Boston, with his own band, he switched to cornet and soon became the talk of top-ranking musicians all over the country. After several years in Boston he came to Nick's in New York with his own small combination (1937-38) and eventually increased this to a full-sized band (1939). Joined Horace Heidt (1939-40), Glen Miller (1941-

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42). Between these engagements he headed his own band at night spots in New York. Recorded with his own band, Dick Robertson, Jam Session at Comodore, Heidt, Miller.

HAGGART, Robert (Bob). *String bass*. Received 2 points: *Grennard*, *Smith*. Born Mar. 13, 1913, Douglaston, L. I., N. Y. Began musical activities on the banjo, took guitar lessons under George Van Epps, his Long Island neighbor. At a Salisbury, Conn., school he played trumpet and piano in school bands. Switched to bass during high school period. Studied under private teachers and on his own. Played with Bert Brown, Bob Sperling, joined Bob Crosby (1936-42). Now in the armed services. Composer of *Dogtown Blues*.

HALL, Edmond. *Clarinet*. Received 5 points: *Feather*, *Goffin*, *Moon*, *Ula-*

nov. Now playing with Teddy Wilson, Hall played for several years, during the 1930's, with Claude Hopkins; and with the recording group of Frankie Newton, which made a series of sides for the Variety label. For Blue Note, Hall recorded four 12-inch sides with a quartet under his own name.

HAMPTON, Lionel. *Vibraphone*, *drums*. Received 15 points: *Avakian*, *Campbell*, *Feather*, *Green*, *Grennard*, *Kay*, *Lim*, *Smith*, *Stacy*, *Thiele*. Born 1913, Louisville, Ky. Attended high school in Chicago. Evincing first interest in music at St. Elizabeth's school in Chicago and continued under private teachers and on his own. Migrated to Los Angeles about 1930 and was soon playing with Les Hite (1932-36). Joined Benny Goodman (1936-40), organized his own band (fall of 1940-

43), which has made strong bids for big-time rating. Recorded with pick-up bands under his own name for the Victor label, with Goodman, and most recently, with his own band. Vibra solos: *Blues in My Flat*, *Moonglow*, *Liza* (Goodman Quartet); *Buzzin' Around with the Bee*, *Shoe Shiner's Drag* (own band). Drum solo: *Drum Stomp* (own band). Piano solo: *Piano Stomp* (own band). Vocalisms: *Blues in Your Flat*, *Vibraphone Blues* (Goodman Quartet).

DISCOGRAPHY

With Louis Armstrong (2-3):

Okey

41422 Ding Dong Daddy/I'm in Market for You

41448 Confessin'/If I Could Be with You

41468 Body & Soul

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41463 Memories of You/You're Lucky to Me

41478 Peanut Vendor/You're Driving Me Crazy

41486 Just a Gigolo/Shine

Columbia

2688 Sweethearts on Parade

With Paul Howard (2-3):

Victor

22660 My Kinda Blues

23354 California Swing/Harlem

23420 Cuttin' Up/Gettin' Ready Blues

38068 Moonlight Blues/The Ramble

38070 Overnight Blues/Charlie's Idea

38122 Quality Shout/Stuff

With Benny Goodman (retail):

Victor

25808 Always & Always/Oooo-oh, Boom

25814 Please Be Kind/Ti-Pi-Tin

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With Teddy Wilson (1-2):

Brunswick

7736 Swing Baby Sing/You Turned Tables on Me

7739 Here's Love in Your Eyes/You Came to Rescue

With the Polynesians (retail):

Decca

941 Aloha/On a Cocoonut Island

With Benny Goodman Quartet (1-3):

Victor

25398 Moonglow/Dinah

25473 Melancholy Baby/Sweet Sue

25481 Whispering

25521 Vibraphone Blues/Stompin' at the Savoy

25529 Runnin' Wild/Tea for Two

25531 Ida

25644 Avalon/The Man I Love

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25660 Liza/Smiles

25705 Handful of Keys/Vieni Vieni

25725 I'm a Ding Dong Daddy

25751 Bei Mir Bist du Schoen

25822 Dizzy Spells

26044 Blues in Your Flat/Blues in My Flat

26090 S'Wonderful

26091 Opus ½/Sweet Georgia Brown

26240 Opus ¾/Sugar

By Benny Goodman Quintet (1-3):

Victor

26139 I Cried for You

26166 Pick-a-Rib

By Benny Goodman Sextet (1-3):

Columbia

35254 Flying Home/Rose Room

35320 Soft Winds/Memories of You

35349 Seven Come Eleven/Shivers

275

35404 Till Tom Special/Gone with
What Wind

With His Own Band (retail):

Victor

25527 My Last Affair/The Mood I'm
In

25535 Jivin' the Vibres/Stomp

25575 Buzzin' Round with the Bee/
Whoa Babe

25586 China Stomp/Rhythm Rhythm

25592 On the Sunny Side of the Street
/I Know That You Know

25601 Stompology

25658 Confessin'/Drum Stomp

25666 Piano Stomp/I Surrender Dear

25674 After You've Gone/Baby Please
Come Home

25682 Just Couldn't Take It/Every-
body Loves My Baby

25699 Judy/Object of My Affection

276

25771 You're My Ideal/Sun Will Shine
Tonight

26011 Shoe Shiner's Drag/I'm in Mood
for Swing

26017 Ring Dem Bells/Muskrat Ran-
ble

26039 Any Time at All

26114 Down Home Jump/Rock Hill
Special

26173 Don't Be That Way/Fiddle Did-
dle

26209 High Society/Sweethearts on
Parade

26233 Denison Swing/Wizzin' the
Wizz

26254 Don't Mean a Thing/Shufflin' at
Hollywood

26296 Bigwig in Wigwam/Stand By
for Announcements

26304 Memories of You/Jumpin' Jive

26343 Johnny Get Your Horn/I Can
Give You Love

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26362 Ain'tcha Comin' Home/12th St.
Rag

26371 Hot Mallets/When Lights Are
Low

26393 Early Session Hop/One Sweet
Letter

26423 Gin for Christmas/Heebie Jee-
bies Are Rockin'

26447 I've Found New Baby/4 or 5
Times

26453 Munson St. Breakdown/I Can't
Get Started

26476 Haven't Named It Yet/I'm on
My Way from You

26557 Singin' the Blues/Dinah

26595 Flying Home/Save It Pretty
Mamma

26604 Shades of Jade/Till Tom Special

26608 Tempo & Swing/My Buddy

26652 Central Av. Breakdown/Jack
the Bellboy

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26696 Ghost of a Chance/Dough-Ra-
Me

26724 Jivin' with Jarvis/Blue Because
of You

26739 Martin On Every Block/Charlie
Was a Sailor

26751 House of Morgan/I'd Be Lost
without You

26793 Pig Foot Sonata/Just for Laughs
27278 Lost Love/Smart Aleck

Decca

18265 Just for You/My Wish

18285 Southern Echoes/Nola

18394 Flying Home/In the Bag

18535 Now I Know/Half a Love Is
Better than None

With His Own Sextet (Retail):

Victor

27316 Altitude/I Nearly Lost My
Mind

27341 Open House/Bogo Joe

277

- 27364 Bouncing at the Beacon/
Fiddle Dee Dee
27409 Three-Quarter Boogie/Give Me
Some Skin
27529 Chasin' with Chase/Now that
You're Mine

HAWKINS, Coleman. *Tenor Saxophone*. Received 17 points: *Campbell, Goffin, Lim, Miller, Moon, Rosenkrantz, Smith, Stacy, Ulanov*. Born Nov. 21, 1907, St. Joseph, Mo. Began study of piano and cello at age 5, under his mother's encouragement. Switched to tenor at 9. Continued his studies during his three years at Washburn College, Topeka. In addition to tenor, he also studied harmony and composition. During his attendance at Washburn he played with local bands. Then joined Mamie Smith's Jazz Hounds in Kansas

City (1923). Upon his arrival in New York with this group, he moved to Fletcher Henderson (1924-34), toured England and the Continent, as soloist, leader and sideman (1934-39). On returning to the U. S. in the fall of 1939 he organized his own band, first a large one which was not too successful, and then a small one which has been playing night spots in New York and the Middle West. Recorded with his own bands, the Chocolate Dandies, Spike Hughes, Mound City Blue Blowers, McKinney's Cotton Pickers, Henderson, and many pick-up bands during his European sojourn. Solos: *Queer Notions, It's the Talk of the Town, PDQ Blues, Tozo, Sugar Foot Stomp, Stockholm Stomp* (Henderson); *Heartbreak Blues* (own band); *Firebird* (Hughes); *I'd Love It* (McKinney).

DISCOGRAPHY

With Fletcher Henderson (5-15):

Columbia

- 228 Co Long Mule/Manda
249 Meanest Kind o' Blues/Naughty
Man
292 Play Me Slow/Bye & Bye
383 Money Blues/I'll Take Her Back
395 Sugar Foot Stomp/What-Cha-
Call-Em Blues (Co 35668)
509 TNT/Carolina Stomp
532 Pensacola/Nobody's Rose
654 Stampede (Co 35669)/Jackass
Blues
817 The Chant/Henderson Stomp
854 I Need Lovin'/Sweet Thing
970 Rocky Mountain Blues/Tozo
1002 Livery Stable Blues/PDQ Blues
1059 Whiteman Stomp/I'm Coming
Virginia

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- 1543 D Natural Blues/King Porter
Stomp
1913 Blazin'/Wang Wang Blues
2513 Sugar Foot Stomp/Clarinet
Marmalade
14392 Easy Money/Come On Baby

Vocalion

- 1065 Hot Mustard/Clarinet Marmalade
1069 Have It Ready/Stockton Stomp
1079 Baby Won't You Please Come
Home/Some of These Days
1092 Sensation/Fidgety Feet
(UHCA 21-22)
2527 King Porter Stomp/Yeah Man
2583 Can You Take It (Co 35671)/
Queer Notions (De 18169)
14926 Copenhagen/Words
14935 Shanghai Shuffle/Naughty Man
15030 Memphis Bound/When You Do

Victor

20944 Variety Stomp/St. Louis Shuffle
(Blu 10246)

24699 Phantom Fantasie/Harlem Madness

Bluebird

5682 Tidal Wave/Hocus Pocus (Blu
10247)

Brunswick

4119 Hop Off (Co 35670)

Paramount

20367 Prince of Wails/Mandy Make
Up Your Mind

Regal

9753 One of These Days
9770 Why Couldn't It Be You

Apex

8039 Alabamy Bound

280

Ajax

17109 Everybody Loves My Baby
17123 Why Couldn't It Be You

Banner

1445 How Come You Do Me
1470 I'll See You in My Dreams
1471 Everybody Loves My Baby

Cameo

3491 Old Black Joe Blues

With Fletcher Henderson (2-4):

Columbia

126 Somebody Told My Gal/Papa
Doesn't Two-Time
164 Muscle Shoal Blues/Houston
Blues
202 That's Georgia/You'll Never Get
to Heaven
209 I Never Care/He's the Hottest
Man in Town

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2559 Sugar/Blues in My Heart
2565 Singin' the Blues/It's the Darnd-
est Thing

2586 My Gal Sal/Pretty Girl
2732 Honeysuckle Rose/Underneath
Harlem Moon
2825 Nagasaki/It's the Talk of the
Town

With Connie's Inn Orchestra (5-20):

Crown

3093 After You've Gone/Stardust
3107 Tiger Rag/Somebody Stole My
Gal
3180 Blue Rhythm/You Rascal You
3191 Sugar Foot Stomp/Lown Down
on the Bayou
3212 Milenberg Joys/Twelfth St. Rag

Victor

22698 Roll On Mississippi/Moan You
Moaners

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22721 Sugar Foot Stomp/Singin' the
Blues

Melotone

12145 Singin' the Blues/Crazy 'Bout
My Baby
12216 House of David Blues/You Ras-
cal You
12239 Sugar Foot Stomp/Just Blues
(Br. 80037)

With the Savannah Syncopators (10):

Brunswick

6176 Radio Rhythm (Br. 80037)/Low
Down on the Bayou

With the Dixie Stompers (2-8):

Harmony

70 Spanish Shawl/Clap Hands
Here Comes Charlie
88 Get it Fixed/Florida Stomp
92 Panama/Chinese Blues

281

121 I've Found a New Baby
 153 Black Horse Stomp/Nervous
 Charlie Stomp
 166 Tampeeko/Jackass Blues
 177 Hi Diddle Diddle
 197 Static Strut/Hard to Get Gertie
 209 Dynamite
 283 Alabama Stomp
 299 Off to Buffalo/Brotherly Love
 353 Snag It (Co. 35670)/Ain't She
 Sweet
 407 Wabash Blues/Wang Wang
 Blues
 451 Variety Stomp/St. Louis Blues
 467 Have It Ready/St. Louis Shuffle
 526 Baltimore/Black Maria
 545 Goose Pimples/Cornfed
 636 Oh Baby/Feelin' Good
 974 I'm Feelin' Devilish
 282

With Fletcher Henderson (1-2):

Victor
 22775 Malinda's Wedding Day/ Sweet
 Music
 22786 It Looks Like Rain/My Sweet
 Tooth Say
 22955 I Wanna Count Sheep/
 Strangers
 24008 Poor Old Joe/Take Me Away
 from River

With McKinney's Cotton Pickers (5):

Victor
 22736 Wherever There's a Will Baby
 (Blu 10249)
 38097 Gee Ain't I Good to You
 (Blu 10249)
 38102 Miss Hannah/The Way I Feel
 Today (Blu 10232)
 38133 Peggy/I'd Love It (Blu 10706)
 ESQUIRE'S JAZZ BOOK (1944)

With Mound City Blue Blowers (8-10):

Victor
 38100 One Hour/Hello Lola (Blu
 10037)
 Okeh
 41515 Georgia on My Mind/Can't
 Believe You're in Love
 41526 Darktown Strutters Ball/You
 Rascal You

With Benny Goodman (5):

Columbia
 2892 Junk Man/Ol' Pappy
 2907 Georgia Jubilee/Emaline

With the Chocolate Dandies (3-7):

Okeh
 8728 That's How I Feel/Six or Seven
 Times

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Columbia

2543 Eagle Call Rag/Dee Blues

With Jack Purvis (5-7):

Okeh
 8782 Poor Richard/Down Georgia
 Way
 8808 Dismal Dan

With the Newport Syncopators (8):

Van Dyke
 81879 The Terror

With Allen-Hawkins Orchestra (1):

Melotone
 12759 Shadows on Swanee/Swingin'
 Along on Shoestring
 12769 Rivers' Takin' Care of Me/
 Ain'tcha Got Music
 12842 You're Gonna Lose Your Gal/
 My Galveston Gal
 12858 Hush My Mouth/Dark Clouds

With Bernie Carter (foreign):

English Vocalion

- 81 New Street Swing/I'll Never Give In
- 94 Rambler's Rhythm/Black Bottom
- 104 Blues in My Heart/Somebody Loves Me
- 110 I Ain't Got Nobody/Mighty Like the Blues
- 118 Lazy Afternoon/My Buddy
- 126 Skip It/Pardon Me Pretty Baby

With Spike Hughes (retail):

Decca

- 18170 Nocturne/Arabesque

English Decca

- 3563 Nocturne/Someone Stole Gabriel's Horn
 - 3606 Pastoral/Bugle Call Rag
 - 3639 Arabesque/Fanfare
- 284

- 3717 Donegal Cradle Song/Firebird

- 3836 Music at Midnight/Music at Sunrise

- 3972 Sweet Sue/How Come You Do Me

- 5101 Sweet Sorrow Blues/Air in D Flat

With European groups (foreign):

English Parlophone

- 1825 I Ain't Got Nobody (De 18252)/On the Sunny Side of the Street

- 1837 It Sends Me

- 2007 Lady Be Good/Lullaby

- 2041 Honeysuckle Rose/Lost in a Fog (De 18252)

English Decca

- 5451 I Wish I Were Twins
- 5581 After You've Gone/Some of These Days

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- 6407 Consolation/Original Dixieland One Step

- 6445 A Strange Fact/Smiles

- 6502 Wanna Go Back to Harlem/ Something Is Gonna Give Me Away

- 42050 Hands Across the Table/I Only Have Eyes for You

His Master's Voice—English

- 8754 Honeysuckle Rose/Crazy Rhythm

French Gramophone

- 7455 Blue Moon/What a Difference a Day Makes

- 7527 Avalon/Star Dust

Swiss Parlophone

- 35512 Sorrow/Love Cries

- 35513 Tiger Rag/It May Not Be True

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American Decca

- 661 Netcha's Dream/Chicago

- 742 Meditation/What Harlem Is to Me

- 18251 Star Dust/Well All Right Then

- 18252 Lost in a Fog/I Ain't Got Nobody

With His Own Band (15):

Okeh

- 41566 Heartbreak Blues/Jamaica Shout

With His Own Band (retail):

Bluebird

- 10477 She's Funny That Way/Meet Doctor Foo

- 10523 Body & Soul/Fine Dinner

- 10693 When Day Is Done/Bouncing with Bean

- 10770 The Sheik/My Blue Heaven

285

With Fletcher Henderson—Accompaniments (2-5):

Brunswick

2591 I Ain't Gonna Marry/If Your
Good Man Quits

Vocalion

14682 Ev'ry Woman's Blues/Won't Be
Long Now

Columbia

14074 Cheatin' on Me/Mama

With the Baltimore Bell Hops (5):

Columbia

2449 Hot & Anxious/Comin' & Goin'

With Fletcher Henderson (retail):

Decca

18254 Night Life/I've Got to Sing
Torch Song

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HEARD, J. C. *Drums*. Received 1 point: *Kay*. First came into prominence with Teddy Wilson's band of 1940-41. When Cozy Cole left Cab Calloway about a year ago, it was Heard who was called in for the replacement.

HERBERT, Arthur. *Drums*. Received 2 points: *Rosenkrantz*. Known principally in New York, where he has jobbed around with various local combinations.

HIGGINBOTHAM, J. C. (Higgie). *Trombone*. Received 6 points: *Campbell, Feather, Hammond, Lim*. Born May 11, 1906, Atlanta, Ga., attended school in Cincinnati, Ohio; Morris Brown University. Music mostly self-taught. He originally intended to become a tailor, but joined a local Cincinnati band, *Wes Helvey* (1924-25).

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Went to Buffalo, N. Y., played with Eugene Primos, later taken over by Jimmy Harris (1926-27), went to New York, also playing with local bands there during this period (1926-27), joined Luis Russell (1928-30), Fletcher Henderson (1930-31), Chick Webb (1932-33), Blue Rhythm Band (1934-36), Louis Armstrong (1936-40), Red Allen (1940-43)—a period intermittently taken up with free-lancing in New York area. Recorded with Russell, Armstrong, Webb, Henderson, his own recording combinations, Allen, M. Mesirow, The Port of Harlem Seven, King Oliver

HILLMAN, Roscoe (Roc). *Guitar*. Received 2 points: *Green*. Born July 13, 1911, Denver, Colo. He attended high school in Denver, later going to the University of Colorado, studied his instrument under George Van Epps. As a

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youngster, he appeared on the stage in a musical act with his father and played bass fiddle as well as guitar, making a choice in favor of the latter instrument during his high school days. One of the members of the original Dorsey Brothers band, it was with this organization that he made his professional debut, later playing with Smith Ballew, more recently with Jimmy Dorsey. Recorded with Dorsey. Composes popular songs.

HINES, Earl (Father). *Piano*. Received 7 points: *Campbell, Kay, Lim, Smith, Thiele*. Born Dec. 28, 1905, Pittsburgh, Pa. Gained piano fundamentals under his mother's guidance, further studies under private teachers. Launched professional career as accompanist for Louis Deppe, in Pittsburgh (1918), after which he played

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with local bands. Migrated to Chicago, played solo at the Elite and Entertainers cafes (1923-24), then joined Erskine Tate (1925-26), Carroll Dickerson (1926-27), Jimmy Noone (1927-28), organized his own band, playing at the Grand Terrace from 1928 to 1938, and has since been touring the country. Recorded solos for QRS, Brunswick, Okeh. As band pianist recorded with Louis Armstrong, Jimmy Noone, his own band. Solos; *West End Blues*, *Weather Bird* (Armstrong); *Monday Date*, *I Know That You Know* (Noone); *Deep Forest*, *Blue Drag*, *Rock and Rye*, *Fat Babes* (own band).

SELECTED DISCOGRAPHY

With Louis Armstrong (5-15):

Okeh

8597 *West End Blues/Fireworks*

288

8609 *A Monday Date/Sugar Foot Strut*

8631 *Skip the Gutter/Knee Drops*

8641 *Two Deuces/Squeeze Me*

8649 *Tight Like This/Heah Me Talkin'*

8657 *St. James Infirmary/Save It Pretty Mama*

8669 *No One Else But You*

8680 *Beau Koo Jack*

8690 *Basin St. Blues/No*

8703 *Muggles*

41454 *Weather Bird*

With Johnny Dodds (10-50):

Vocalion

1128 *Melancholy*

15632 *Weary Blues/New Orleans Stomp*

Brunswick

3567 *Wild Man Blues//Melancholy*

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With Jimmy Noone (15-25):

Vocalion

1184 *I Know That You Know/Sweet Sue*

1185 *Every Evening/Four or Five Times*

1207 *Apex Blues/Sweet Lorraine*

1215 *Blues/Oh Sister Ain't That Hot*

1229 *A Monday Date/King Joe*

Piano Solos (50):

QRS

7036 *Off Time Blues/Blues in Thirds*

7037 *A Monday Date/Chicago High Life*

7038 *Chimes in Blues/Stowaway*

7039 *Just Too Soon/Panther Rag*

With Own Band (1-10):

Brunswick

6345 *Blue Drag/Oh You Sweet Thing*

6379 *Sensational Mood/I Love You*

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Because I Love You

6541 *Cavernism/Rosetta*

6710 *Bubbling Over/I Want a Lot of Love*

6771 *Harlem Lament/Take It Easy*

6872 *Blue/Julia*

Decca

182 *That's a Plenty/Sweet Georgia Brown*

183 *Cavernism/Angry*

218 *Maple Leaf Rag/Fat Babes*

337 *Copenhagen/Rosetta*

380 *Rhythm Lullaby/Disappointed in Love*

577 *Wolverine Blues/Rock & Rye*

654 *Julia/Japanese Sandman*

714 *Bubbling Over/Blue*

With His Own Quartet (3):

Vocalion

3586 *Honeysuckle Rose*

289

HINTON, Milton John. *String bass*. Received 5 points: *Kay, Lim, Miller*. Born June 23, 1910, Vicksburg, Miss. Attended high school in Chicago. Began study of violin in 1923, later learning brass and string bass in high school and through his own efforts, as well as subsequently studying under private teachers. Began his career with Eddie South, then played with Erskine Tate (1932-), Eddie South, for the second time (1933-36), Cab Calloway (1937-43). Solos: *Ebony Silhouette, Plucking the Bass* (Calloway).

SELECTED DISCOGRAPHY

With Cab Calloway (1-2):

Variety

- 501 Swing Swing Swing/That Man Is Here
- 535 Wake Up & Live/Don't Know If Comin'

290

- 593 Congo/My Gal Mezzanine
- 612 Manhattan Jam/Peckin'

Vocalion

- 4019 Bugle Blues/Foolin' with You
- 4100 Azure/Peck a Doodle Do
- 4144 Rustle of Spring/Hoy Hoy
- 4400 Boogie Woogie/Miss Hallelujah Brown
- 4753 St. Louis Blues/Minnie the Moocher
- 4905 Long Long Ago/Afraid of Love
- 5005 Trylon Swing/Jumpin' Jive
- 5062 Crescendo in Drums/Ut Da Zay
- 5406 Pluckin' the Bass/Give Baby Give
- 5467 Paradiddle/Pickin' the Cabbage
- 5687 Ghost of a Chance/Come On with Come-On
- 5827 Lonesome Nights/Yo Eta Cansa
- 6192 Ebony Silhouette

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HODES, Art. *Piano*. Received 2 points: *Avakian*. Born Chicago, Ill., where he received his musical education, some along classical lines. Played during the early 30's with a small local group consisting of such men as Wingy Mannone, Gene Krupa, Bud Freeman and Dave Tough but with little success. Went to New York in 1938, played piano at local nightspots, always toying with the idea of forming a small combination. With a large following of jazz enthusiasts, he has been able to hold forth as piano soloist in New York niteries such as Nick's and the Village Vanguard. He has also been active in conducting radio shows (WNYC).

HODGES, John Cornelius (Johnny). *Alto and soprano saxophones*. Received 10 points: *Campbell, Goffin, Green, Grennard, Rosenkrantz, Smith, Thiele*.

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Born July 25, 1906, Cambridge, Mass., where he attended school. Began his musical studies at school and studied under private teachers. Entered upon his career with Bobby Sawyer (1925), Lloyd Scott (1926), Chick Webb (1927), Duke Ellington (1928-43). Recorded with Ellington, Lionel Hampton, Johnny Dunn and his own studio combinations for the Variety Vocalion and Okeh labels. Alto solos: *Warm Valley, I Let a Song Go out of My Heart, The Girl from Joe's, Saratoga Swing* (Ellington); *Buzzin Around with the Bee, Ring Dem Bells* (Hampton). Soprano solos: *Dear Old Southland, The Sheik* (Ellington).

SELECTED DISCOGRAPHY

With Own Band (retail-2):

Variety

- 576 Foolin' Myself/You'll Never Go

291

to Heaven

586 A Sailboat in the Moonlight

Vocalion

- 3948 My Day/Silvery Moon & Golden Sands
4046 I Let Song Go Out of My Heart/
If You Were in My Place
4115 Jeep's Blues/Rendezvous with
Rhythm
4213 Empty Ballroom Blues/You
Walked Out of Picture
4242 Pyramid/Lost in Meditation
4309 A Blues Serenade/Jitterbug's
Lullaby
4351 Krum Elbow Blues/Something
About an Old Love
4386 Prelude to a Kiss/Jeep Is
Jumpin'
4335 Swingin' in the Dell/Love in
Swingtime
4573 Hodge Podge/Wanderlust

292

- 4622 Dancing on the Stars/I'm in
Another World
4710 Swingin' on the Campus/Like
Ship in Night
4849 Dooji Wooji/Mississippi Dream-
boat
4917 You Can Count on Me/Kitchen
Mechanic's Day
4941 Dance of the Goon/Home Town
Blues
5100 Rent Party Blues/The Rabbit's
Jump
5170 Savoy Strut/Good Gal Blues
5330 Truly Wonderful/My Heart
Jumped Over Moon
5353 Dream Blues/I Know What You
Do
5533 Skunk Hollow Blues/Tired
Socks
5940 Moon Romance/Your Love Has
Faded

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Bluebird

- 11021 Junior Hop/Day Dream
11117 That's the Blues Old Man/Good
Queen Bess
11447 Squaty Roo/Things Ain't What
They Used to Be

With Duke Ellington:

See Barney Bigard Discography

With The Jungle Band:

See Barney Bigard Discography

With The Harlem Footwarmers:

See Barney Bigard Discography

HOLIDAY, Billie. Vocalist. Re-
ceived 23 points: *Avakian, Campbell,*
Feather, Goffin, Hammond, Kay, Lim,
Miller, Moon, Rosenkrantz, Smith,
Stacy, Thiele, Ulanov. Born Apr. 7.
1915, Baltimore, Md. Moved to New

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York at age 14. Obtained her first sing-
ing job at 15, at Jerry Preston's Log
Cabin Club. She rapidly rose to na-
tional prominence. Sang with the or-
chestras of Count Basie and Artie Shaw.
Since 1940, however, she has been sing-
ing solo in nightspots throughout the
country. Recorded with Benny Good-
man, Shaw, Basie and her own studio
combination.

DISCOGRAPHY

With Benny Goodman (2):

Columbia

2856 Mother's Son-in-Law

2867 Keep on Doin' What You're
Doin'

With Artie Shaw (1):

Bluebird

7759 Any Old Time

293

With Teddy Wilson (1-2):

Brunswick

- 7498 Sunbonnet Blue/What a Little
Moonlight Can Do (Co 36206)
7501 I Wished on the Moon/Miss
Brown to You (Co 36205)
7514 Sweet Lorraine/Painting the
Town Red
7520 Too Hot for Words/What a
Night What a Moon
7550 Yankee Doodle Never Went to
Town/24 Hours a Day
7554 If You Were Mine (Co 36206)/
Eeney Meeney Miney Mo
7577 These 'n That 'n Those
7581 Spreadin' Rhythm Around/You
Let Me Down
7612 Life Begins When You're in
Love
7699 These Foolish Things/Why Do
I Lie About You
294

7702 Guess Who/Like Reaching for
the Moon

7729 I Cried for You (Co 35862)

7762 Easy to Love/Just the Way You
Look Tonight

7768 Who Loves You/With Thee I
Swing

7789 Pennies from Heaven/That's
Life I Guess

7781 Sailin'/I Can't Give You Any-
thing But Love, Baby

7824 This Year's Kisses/He Ain't Got
Rhythm

7840 My Last Affair/You Showed
Me the Way

7844 Mood I'm In/Sentimental &
Melancholy

7859 Why Was I Born (Co 36283)/
Must Have That Man (Co
36207)

7867 Carelessly/How Could You

7877 Moanin' Low/Fine and Dandy

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7917 Yours & Mine /Sun Showers

7903 Mean to Me/I'll Get By (Co
35926)

7911 Easy Living (Co 36208)/
Foolin' Myself (Co 36207)

With Teddy Wilson (retail):

Columbia

35926 Mean to Me/I'll Get By

36208 When You're Smiling

With Own Band (1-2):

Vocalion

3276 No Regrets/Did I Remember

3288 Billie's Blues/Summertime

3333 A Fine Romance/I Can't
Pretend

3334 Let's Call Heart a Heart/But-
ton Your Shoe

3431 One Never Knows/Got My
Love to Keep Me Warm

3440 Keep Me in Your Dreams/If My

Heart Could Talk

3520 Let's Call the Whole Thing
Off/They Can't Take That

3543 Where Is the Sun/Don't Know
if I'm Coming

3593 Me, Myself & I/Without Your
Love

3605 Sailboat in the Moonlight/Born
to Love

3701 Getting Some Fun/Who Wants
Love

3947 On the Sentimental Side/They
Call It Swing

4029 When Woman Loves Man/
Back in Your Own Back Yard

4126 You Go to My Head/The Moon
Looks Down

4151 If I Were You/Forget If You
Can

4208 Says My Heart/Havin' Myself a
Time

4238 Wish I Had You/I'm Gonna

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- Lock My Heart
 4396 Got a Date with a Dream/ You
 Can't Be Mine
 4457 I Can't Get Started/The Very
 Thought of You
 4631 Dream of Life/That's All I Ask
 of You
 4786 Under Blue Jungle Moon/Every-
 thing Happens to Me
 4834 You're Too Lovely/Why Did I
 Always Depend
 5021 Them There Eyes/Some Other
 Spring
 5129 Swing Brother/Our Love Is
 Different
 5302 You're Just No Account/You're
 a Lucky Guy
 5377 The Man I Love/Night & Day
 5481 Body & Soul/What Is This
 Going to Get Us
 5609 Ghost of Yesterday/Falling in
 Love Again

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- 5719 Tell Me More/Laughing at Life
 Okeh (1):
 5802 I Hear Music
 5806 Same Old Story/Practice Makes
 Perfect
 5831 I'm All for You
 5991 Time on My Hands/I'm Pulling
 Through
 6604 Loveless Love/St. Louis Blues

Vocal Solo (retail):

Commodore

- 526 Strange Fruit/Fine & Mellow
 527 Yesterdays/Gotta Right to Sing
 the Blues

HUNTER, Bud. *Tenor saxophone*.
 Received 2 points: *Avakian*. Born about
 1905, Chicago, Ill., where he attended
 Austin High School with the rest of
 that now famous "Gang." Beginning as

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a hobby, his tenoring became, during
 the twenties, his regular source of in-
 come. He worked at numerous Chicago
 nightspots, and on WBBM, WJJD, and
 WSBC with a group known as the
 Honky Tonk Gloom Chasers. During the
 thirties he was to be found with the
 Chicago bands of Phil Dooley, Sig
 Meyers, Jack Chapman, Frank Snyder.
 Recorded with Bud Jacobson's Jungle
 Kings for the Signature label.

JACOBSON, Orville Kenneth (Bud).
Clarinet. Received 1 point: *Avakian*.
 Born Feb. 22, 1906, Milwaukee, Wis.
 Attended high school in Chicago, go-
 ing to the University of Wisconsin.
 Mostly on his own, he studied clarinet,
 as well as banjo, trumpet, drums, tenor
 and piano. Started playing profession-
 ally at 12. Joined the Wolverines
 (1925), Joe Kayser (1927-28), Thelma

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Terry (1928-29), Wingy Mannone
 (1929-30). Has since played with
 many small Chicago and New York
 groups, now with Earl Wiley. Record-
 ed with Bud Freeman, Jimmy McPart-
 land, Muggsy Spanier, and his own
 group on the Signature label. Com-
 poser of *Red Light*, *Opus No. 1*.

JAMES, Harry. *Trumpet*. Received
 3 points: *Campbell, Green*. Born Mar.
 15, 1916, Albany, Ga. Attended high
 school in Beaumont, Tex. Began study
 of trumpet at an early age, under his
 father's tutelage. In 1930 he won the
 high school championship for the state
 of Texas for a solo trumpet perform-
 ance. Entered professional ranks im-
 mediately after high school, playing
 with the Old Phillips Friars band. Sub-
 sequently played with Logan Han-
 cock (a local group), Herman Wald-

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man, Ben Pollack (1935-37), Benny Goodman (1937-39), organized his own band (1939-43). Recorded with Pollack, Goodman, own band, Teddy Wilson. Solos: *Deep Elm, Jintown Blues* (Pollack); *Sugar Foot Stomp, Sing, Sing, Sing* (Goodman); *Just a Mood* (Wilson); *Sleepy Lagoon* and numerous others (own band).

JOHNSON, Lonnie, *Guitar*. Received 2 points. *Avakian*. Born Feb. 8, 1900, Baton Rouge, La. Coming from a musical family, he has been playing guitar since boyhood days. In New Orleans (1919) he did gig dates with Louis Armstrong. He worked with his brother as a duo in New Orleans (1919-21), at Nat Robinson's in St. Louis (1922-24), with Charlie Creath (1925-26). As the result of winning first prize in a Blues-recording contest held at St. Louis'

Booker Washington Theatre, Okeh signed him for a recording contract (1926-33), after which he waxed for Columbia (1933-35) under the name of Blind Willie Dunn. He migrated to Chicago in 1933, has been playing night-spots, mostly solo since 1935. Solos: *Handfull of Riffs, Rhythm in My Fingers, Misty Morning*.

JONES, Jonathan (Jo). *Drums*. Received 7 points: *Hammond, Kay, Lim, Stacy*. Born Oct. 7, 1911, Chicago, Ill. Attended school in Alabama, going on to A. & M. Institute. Played with college dance bands. Joined Count Basie (1936-43).

JORDAN, Louis Thomas. *Vocalist*. Received 1 point: *Kay*. Born July 8, 1908, Brinkley, Ark., where he attended high school, later went on to Ar-

kansas Baptist College at Little Rock. Began musical studies at age of 7, under his father's tutelage; continued during school and on his own. After playing with Ruby Williams in Hot Springs, Ark., migrated to Philadelphia, joining Charlie Gaines (1930), to New York, and work with Kaiser Marshall, Leroy Smith, then Chick Webb (1932-39), organized own band (1939-43). Recorded with Webb, own band. Solos: *Clap Hands, Here Comes Charlie* (baritone and vocal), *Rusty Hinge* (alto and vocal)—both Webb; *Gee, But You're Swell* (alto and vocal)—own band.

KAMINSKY, Max. *Trumpet*. Received 2 points: *Smith*. Born 1909, Brockton, Mass. Attended high school in Boston. Took up the cornet while in school, playing in the school band. Studied under private teachers. By 1924

he was playing with local orchestras in Boston, and continued his gigging until 1928 when he came to Chicago and played with Frank Teschemacher and George Wettling at the Cinderella Ballroom. There followed engagements with Red Nichols (1929), Jacques Renard, Leo Reisman and other radio bands (1930-34), Tommy Dorsey (1935), Artie Shaw (1937, and again, 1941-42), Bud Freeman and Pee Wee Russell (1938), Tony Pastor (1940). Now with Artie Shaw's Navy Band. Recorded with Shaw, Dorsey, Russell, Eddie Condon. Solos: *Maple Leaf Rag* (Dorsey); *There'll Be Some Changes Made* (Russell); *Tennessee Twilight, Madame Dynamite* (Condon).

KIRBY, John. *String bass*. Received 4 points: *Campbell, Moon*. Born Dec. 31, 1908, Baltimore, Md., where he at-

tended high school. Started study of music with the trombone and did not change to bass until some years later. Launched big-time career with Fletcher Henderson (1929-34 and again in 1936). Then joined Chick Webb, Lucky Millinder, organized his own band (1937-43) and has attained big-name status with only a six-piece orchestra. One of the few Negro bands ever to play a radio commercial show. In 1941 he gained wide popularity also with a sustaining radio program, *Flow Gently, Sweet Rhythm*. Recorded with Henderson, Paul Whiteman, Eddie Lang, Teddy Wilson, Lionel Hampton, Benny Goodman, Buster Bailey, and his own band. Solos: *I Know That You Know* (Goodman Quartet); numerous records with his own band.

KRESS, Carl. *Guitar*. Received 1
300

point: *Grennard*. Born Oct. 20, 1907, in New Jersey. Began musical studies on the piano, but changed to banjo at an early age and then to guitar. Played around New York with various bands, including Eddie Elkins. Teamed up with the late Dick McDonough and became the country's best-known guitar duo. Since then has engaged principally in radio work. Recorded with McDonough, Frankie Trumbauer, Five Pennies, Joe Venuti. Solos: *Stage Fright* (with McDonough); an album of guitar solos released in 1941 by Decca

LUCIE, Lawrence. *Guitar*. Received 1 point: *Miller*. Born Dec. 18, 1907, Emporia, Va. Attended high school in New York City. Study on the piano was his introduction to music, which he continued at high school and under private teachers, as well as on his own. Pro-
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fessional career launched with June Clark (1931). Subsequently played with Benny Carter (1932-33), Dave Martin (1934), Fletcher Henderson (1935 and again 1937), Blue Rhythm Band (1936-37), Lucky Millinder and Coleman Hawkins (1939-40), Louis Armstrong (1941-43). Recorded with Carter, Henderson, Blue Rhythm, Hawkins, Armstrong, Joe Sullivan, Albert Ammons, Spike Hughes, Teddy Wilson, Red Allen, Putney Dandridge. Solos: *Out in the Cold Again* (Allen); *That's What You Think* (Dandridge); *In the Gloaming* (Armstrong).

MANN, Peggy. *Vocalist*. Received 1 point: *Green*. Born about 1920, Yonkers, N. Y., where she attended high school. Joined Ben Pollack. Subsequently sang with Johnny Johnson, Enoch
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Light, Larry Clinton, Teddy Powell (1942).

McGARITY, Lou. *Trombone*. Received 2 points: *Miller*. Born 1917, Athens, Ga., where he went to high school. At age 7 he began ten years of study on the violin, later playing in the school orchestra. In 1932 he won the state high school contest for a violin solo and in this year also started studying trombone. Attended University of Georgia for two years, where he studied harmony and played with the college band. In 1936 he left college to take his first professional job with Kirk DeVore's band, joined Nye Mayhew in New York (1937), Ben Bernie (spring, 1938-Oct., 1940), Benny Goodman (Oct., 1940-42), Raymond Scott and studio work (1942-43). Recorded with Goodman, Cootie Williams. Solos: *West*

End Blues (Williams); *The Count* (Goodman).

MEYERS, Ernest Wilson (Serious). *String Bass*. Received 3 points: *Rosenkrantz, Ulanov*. Born about 1912, New York City. Has played and recorded with *The Spirits of Rhythm*, Sidney Bechet (1932), recorded with Putney Dandridge, Alix Combelle, Eddie South. In France (1937-39) he worked with Willie Lewis, then headed his own band. Now free-lancing in New York.

MOLE, Milfred (Miff). *Trombone*. Received 1 point: *Moon*. Born Mar. 11, 1898, Long Island, N. Y. Beginning the study of music at an early age, he took up violin and piano and then trombone. Played in local bands, then joined the famous Original Memphis Five (1922-23), after which he became associated

with Red Nichols with whom he regularly recorded (1924-29). Simultaneously he played with other bands, such as Ray Miller, Ross Gorman, Roger Wolfe Kahn, Sam Lanin. From 1930 to 1938 he free-lanced in the New York radio studios, joining Paul Whiteman, 1939 to 1940, then once more free-lancing and teaching (1941-42), Benny Goodman (1943), then back to radio work. Recorded with the Original Memphis Five, the Cotton Pickers, the Five Pennies, the Arkansas Travelers, the New Orleans Blackbirds, the Golden Gate Orchestra, the Charleston Chasers, Red and Miff's Stompers, Whiteman and his own recording groups. Solos: *Avalon, Bugle Call Rag* (Five Pennies); *Slippin' Around* (Stompers); *Wild Oat Joe, That's a Plenty* (own band); *Ain't Misbehavin'* (Chasers)

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MOORE, Oscar. *Guitar*. Received 10 points: *Feather, Goffin, Grennard, Kay, Lim, Rosenkrantz, Ulanov*. Since September, 1937, he has been associated with the King Cole Trio, in collaboration with Nat (King) Cole, the pianist and Wesley Prince (later Johnny Miller) on bass. Working mostly on West Coast nightspots and doing recording work in movie studios, he spent some time in New York during the 1941-42 season—with the Trio. Recorded with King Cole, Art Tatum.

MORGAN, Al. *String bass*. Received 5 points: *Avakian, Campbell, Stacy, Thiele*. Born Aug. 10, 1908, New Orleans, La., where he attended high school, after which he attended the University of Texas. Interest in music began with clarinet and drums at age 9, string bass at 10, which he studied

under private teachers. Band activities: Fate Marable on the riverboats (1926-28), recorded and jobbed with various bands in New York (1928-30), Cab Calloway (1930-36), free-lancing in Hollywood (1937-41), Les Hite (1942), Sabby Lewis (1943).

DISCOGRAPHY

With Mound City Blue Blowers (3-5):

Victor

38087 Tailspin Blue/Never Had a Reason

38100 One Hour/Hello Lola (Blue 00000)

Okeh

41515 Georgia on My Mind/I Can't Believe You're in Love

41526 Darktown Strutters' Ball/You Rascal You

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303

With Billy Banks Rhythmakers (10):

Perfect

- 15615 Spider Crawl/Bugle Call Rag
UHCA 0000)
15620 Oh Peter/Margie (UHCA 0000)
15642 Bald Headed Mama/Who's
Sorry Now

With Fats Waller (3):

Victor

- 38086 Lookin' Good Feelin' Bad/I
Need Someone
38110 Lookin' for Another Sweetie/
When I'm Alone
38119 Ridin' But Walkin'/Won't You
Get Off It

With Cab Calloway (1):

Brunswick

- 6340 You Gotta Ho-de-Ho/Reefer
Man
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- 6400 Hot Toddy/Old Yazoo
6424 I've Got World on String/Har-
lem Holiday
6435 Dixie Doorway/Wah-Dee-Dah
6450 Man from Harlem/My Sunday
Gal
6460 Gotta Right to Sing Blues/That's
What I Hate
6473 Sweet Rhythm/Gotta Go Places
Do Things
6992 Chinese Rhythm/Weakness
7386 Good Sauce from Gravy Bowl/
Keep Hi-di-Ho
7411 Avalon/Moonlight Rhapsody
7504 Miss Otis Regrets/Nagasaki
7530 Baby Please Come Come/Ain't
Got Nobody
7638 Save Me Sister/I Love to Sing
7639 You're the Cure for What Ails
Me
7685 When You're Smiling/Are You
in Love with Me

ESQUIRE'S JAZZ BOOK (1944)

- 7677 Juss Naturally Lazy/Love Is the
Reason
7748 Copper Colored Cal/Wedding
of Swing
7756 Frisco Flo/Hi-de-Ho Miracle
Man

Melotone

- 12488 Swanee Lullaby/How Come
You Do Me
12489 Dinah/I'm Now Prepared to Tell
the World
12554 Beale St. Mama/Strange As It
Seems
12583 Hot Water/Eadie Was a Lady

Perfect

- 15366 Sweet Jennie Lee
15412 Reefer Man/You Gotta Hi-de-
Ho
15442 Dixie Vagabond/So Sweet
15457 Mood Indigo/Farewell Blues

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MORTON, Henry Sterling (Benny).
Trombone. Received 1 point: *Miller*.
Born 1907, New York City, where he
attended school and there began his
musical studies. Worked with local
bands, including that of Billy Fowler
(1924-30), then joined Fletcher Hen-
derson (1931-32), Don Redman (1932-
39), Count Basie (1939-40), Joe Sulli-
van (1941), Teddy Wilson (1940-43).
Recorded with his own studio combi-
nation, Redman, Henderson, Benny
Carter. Solos: *I Got Rhythm, Nagasaki*
(Redman); *Sugar Foot Stomp, Just*
Blues (Henderson).

NANCE, Raymond (Ray). *Trumpet*,
violin. Received 3 points: *Rosenkrantz*,
Ulanov. Born Dec. 10, 1913, Chicago,
Ill., where he attended high school and
began his study of music under private
teachers and on his own. Formed his

own band in 1932, but gained most of his professional experience as a night club entertainer. Later played with Earl Hines (1938), Horace Henderson (1940), Duke Ellington (1940-43) Trumpet solos: *Kitty on Toast* (Henderson); *Perdido, Take the A Train* (Ellington). Violin solos: *Moon Mist* (Ellington). Vocalisms: *Bli-Blip* (Ellington).

NICHOLS, Ernest Loring (Red). *Trumpet*. Received 1 point: *Miller*. Born May 8, 1905, Ogden, Utah, where he attended school. Began study of music at age 4, under the guidance of his father, who was a professor of music at Weber College. Attended Culver Military Academy in Indiana for a brief period, but left to join Johnny Johnson's band, which went to New York to play the Pelham Heath Inn (1923). Johnson later went to Florida, and Nichols

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took over the band, which formed the basis for some of his later recording groups. By the spring of 1924 he was leading his own recording groups and entered upon an extensive five-year period of record making, under many pseudonyms, for twenty different labels. Among these recording groups were the Redheads, Five Pennies, Red and Miff's Stompers, Arkansas Travelers, Charleston Chasers, Louisiana Rhythm Kings. Simultaneously with his activities in recording groups, he played off and on with the California Ramblers, Vincent Lopez, Sam Lanin, Ross Gorman and Paul Whiteman. Beginning in 1927, also simultaneously with his recording activity, he conducted the pit band for Broadway musical shows such as Earl Carroll's *Vanities, Rain or Shine, Strike up the Band* (1929), *Girl Crazy* (1930-31). During part of this period, he

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also held a contract at CBS and did both sustaining and commercial shows over that network. He then formed his own full-sized dance band and played in New York's Hollywood Restaurant (1931-32) and Park Central Hotel (1932-33). After touring with the band (1933-35) he conducted bands of from 18 to 36 men for radio commercials such as the Kellogg program with Ruth Etting and James Melton, and the Atlantic Refining program with Frank Parker and Bob Hope (it was Hope's first radio show). Since then he has been touring with his own band. Solos: *Riverboat Shuffle, Panama, Eccentric, Boneyard Shuffle, Hurricane, Honolulu Blues, Oh Peter, Margie* (Five Pennies).

During his recording and musical show days, many now famous instrumentalists and bandleaders worked un-

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der Nichols' direction. Among these were Gene Krupa, Dave Tough, Ray Bauduc (drummers); Eddie Lang, Carl Kress, Dick McDonough, Eddie Condon (guitarists); Adrian Rollini, Joe Tarto (bassists); Joe Sullivan, Jack Rusin, Arthur Schutt, Billy Maxted (pianists); Benny Goodman, Artie Shaw, Jimmy Dorsey, Pete Pumiglio, Pee Wee Russell, Joe Allard, Fud Livingston (clarinetists); Arnold Brillhart, Alfie Evans (alto saxophonists); Babe Rusin, Bud Freeman, Ray Kramer, Paul Ricci (tenor saxophonists); Miff Mole, Charlie Butterfield, Jack Teagarden, Tommy Dorsey, Glenn Miller (trombonists); Manny Klein, Charlie Teagarden, Ruby Weinstein (trumpeters).

NOONE, Jimmie. *Clarinet*. Received 1 point: *Campbell*. Born Apr. 23, 1895, on a farm near New Orleans. Began

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the study of his instrument at age of 15, on his own and with Sidney Bechet and the Tio Brothers. Soon was playing with Kid Ory and Armand Piron (1917-18). Migrated to Chicago and worked with King Oliver (1918-19), Freddie Keppard (1919-21), Doc Cook's Dreamland Orchestra (1922-27). Organized his own small combination and went into the Apex Club (1927-29) and has since been playing nightspots—mainly in Chicago. Solos: *My Daddy Rocks Me* (both Cook and own band); *Monday Date, I Know That You Know, The Blues Jumped a Rabbit, Sweet Lorraine* (own band).

NORVO, Kenneth (Red). *Xylophone, marimba*. Received 15 points: *Avakian, Goffin, Hammond, Miller, Moon, Rosenkrantz, Stacy, Thiele, Ulanov*. Born about 1905, Beardstown, Ill., where he

attended school. First musical interest was the piano, but he switched to xylophone during high school. Migrated to Chicago, where he played with Paul Ash (1926), then worked at KSTP (Minneapolis) and WGN (Chicago), after which he joined Paul Whiteman (1928-34), organized his own band (1935-43). Xylophone solos: *Smoke Dreams, Knockin' on Wood, Blues in E Flat, Hole in the Wall* (Norvo); *Just a Mood* (Teddy Wilson Quartet). Marimba solos: *Dance of the Octopus, In a Mist* (Norvo).

DISCOGRAPHY

With His Own Quartet (1):

Brunswick

- 6562 *Hole in the Wall/Knockin on Wood*
- 6906 *Dance of the Octopus/In a Mist*

ESQUIRE'S JAZZ BOOK (1944)

With His Own Sextet & Octet (5):

Columbia

- 2977 *I Surrender Dear/Tomboy*
- 3026 *Night Is Blue/With All My Heart & Soul*
- 3059 *Old Fashioned Love/ Honeysuckle Rose*
- 3079 *Blues in E Flat/Bughouse (Co 36158)*

With Teddy Wilson Quartet (5):

Brunswick

- 7964 *Honeysuckle Rose/Ain't Misbehavin'*
- 7973 *Just a Mood (two parts)*

With Mildred Bailey (1):

Vocalion

- 3056 *I'd Love to Take Orders/Rather Listen to Your Eyes*

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- 3057 *Someday Sweetheart/When Day is Done*

- 3508 *Never in Million Years/Lull in My Life*

- 3553 *Rockin' Chair/Little Joe*

With Own Band (1-2):

Brunswick

- 7732 *Picture Me Without You/Begins & Ends with You*
- 7744 *I Know That You Know/Porter's Love Song*
- 7761 *Can Happen to You/When Is a Kiss Not a Kiss*
- 7767 *Now That Summer Is Gone/Peter Piper*
- 7813 *Slummin' on Park Ave./I've Got My Love*
- 7815 *Smoke Dreams/A Thousand Dreams of You*
- 7868 *Liza/Anything for You*
- 7896 *Jivin' the Jeep/Remember*

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7928 Everyone's Wrong But Me/
Posin'
7932 The Morning After/Do You
Ever Think of Me
7970 Tears in My Heart/Worried
over You
7975 Russian Lullaby/Clap Hands
Here Comes Charlie
8068 Love Is Here to Stay/Doing
All Right
8069 It's Wonderful/Always & Always
8085 Serenade to the Stars/More
Than Ever
8088 Please Be Kind/Week End of
a Private Secretary
8089 There's a Boy in Harlem/How
Can You Forget
8103 Tea Time/Jeanine
8135 Says My Heart/You Leave Me
Breathless
8145 Savin' Myself for You
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8175 After Dinner Speech/Cigaret
& Silhouette
8182 Sunny Side of Things/Put Your
Heart in Song
8194 Wigwammin'/How Can I Thank
You
8202 Jump Jump Here/Garden of
the Moon
Bluebird
6343 Touch of Your Lips/Hope
Gabriel Likes Music
6344 You Never Looked So Beautiful
/You
6345 Will I Never Know/Don't
Wanna Make History

Decca

670 Polly Wolly Doodle/Wedding
of Jack & Jill
691 Gramercy Square/Decca Stomp
779 Lady Be Good/I Got Rhythm

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Champion

40100 Let Yourself Go
40101 Misty Islands of the Highlands
40107 What's the Name of That Song/
You Started Me Dreaming

Vocalion

4648 Kiss Me with Your Eyes/ I Get
Along Without You Very Well
4698 Cuckoo in the Clock/We'll
Never Know
4738 Toadie Toddle/There'll Never
Be Another You
4785 Three Little Fishies/You're So
Desirable
4818 Yours for a Song/I Can Read
Between the Lines
4833 Rehearsin' for a Nervous
Breakdown/Blue Evening
4953 My Love for You/In Middle of
a Dream
5009 Some Like It Hot/Have Mercy

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O'BRIEN, Floyd. *Trombone*. Re-
ceived 2 points. *Acakian, Thiele*.
Played with numerous local Chicago
bands during the late 1920's and 1930's,
now with Eddie Miller band on the
West Coast. Has recorded with Mezz
Mesirow, Eddie Condon, Fats Waller,
The Chocolate Dandies. Solos: *Madame
Dynamite, Tennessee Twilight* (Con-
don).

OSBORNE, Mary. *Guitar*. Received
1 point. *Kay*. Worked with the Russ
Morgan band for a time, but now again
free-lancing.

PAGE, Walter Sylvester. *String bass*.
Received 3 points: *Rosenkrantz, Stacy*.
Born Feb. 10, 1900, Kansas City, Mo.,
where he attended school. Went on to
Kansas University. Headed own band
(1929-31), joined Bennie Moten (1932-

35), Count Basie (1936-43). Recorded with Moten, Basie, and his own band. Solos: with his own band on the Commodore label.

PAUL, Les. *Guitar*. Received 2 points: *Miller*. Born 1916, Waukesha, Wis., where he attended high school. Began self-study of guitar at an early age and hasn't quit yet. Became staff artist at KMOX, St. Louis (1931), then to WLS, WBBM, WJJD, WIND—all Chicago, on all of which he worked as staff guitarist (1932-37). Joined Fred Waring (1938-41), after which he again returned to WBBM as staff artist (1941-42), radio work in California (1943).

PETTIFORD, Oscar. *String Bass*. Received 6 points: *Feather, Lim, Miller, Thiele*. Born about 1920, Okmulgee, Okla. His father, a physician, gave up

practicing medicine to form a band consisting of members of the family—11 children, all of whom were taught to be musicians or entertainers. When Oscar was three, the family moved to Minneapolis, and the boy's first appearance musically was as singer with this band. At the age of ten he began piano lessons; he is self taught on the bass, and 1936 appeared as bassist with the family band, remaining until 1941. During this time they toured Georgia, the Carolinas, and Alabama. Returning to Minneapolis, he started working with local bands, continually experimenting with complex bass rhythms. Here he was heard by Charlie Barnet, who hired him even though it meant having two men on this instrument. As a result, Pettiford perfected a *Concerto for Two Bases*. Worked with Roy Eldridge (1943).

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PHILLIPS, Joseph Edward (Flip). *Tenor saxophone*. Received 1 point: *Kay*. Born 1915, Brooklyn, N. Y., where he attended high school. During those school days he launched his musical efforts with the alto sax, which he played in local bands. With his own trio he worked an engagement at Schneider's Lobster House, Brooklyn (1934-39), then joined Frankie Newton (1940-41), Larry Bennett (1941-43).

POWELL, Mel. *Piano*. Received 2 points. *Feather*. Born Feb. 12, 1923, New York City, where he attended high school, graduating at age 14. Began playing piano during pre-grammar school days, studied in school, and under a private teacher. Organized his own band at 12—The Dixieland Six—which held down a job at the Palais

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Royale, Nyack, N. Y., for six months. After graduation. played with local bands (Singleton, Brunis, McPartland, Hackett); became acquainted with pianist Willie (The Lion) Smith, who gave him further informal instruction. Powell joined Muggsy Spanier (1940), then moved to Benny Goodman (1940-42), Raymond Scott's CBS band (1942-43), entered armed services (1943). Solos: *The Earl, Tuesday at Ten, Caprice Paganini XXIV, Pound Ridge* (Goodman).

POWELL, Specs. *Drums*. Received 2 points: *Ulanov*. During the latter part of 1943, he worked with the Raymond Scott jazz band at New York's CBS studios.

PURCELL, Jack. *Guitar*. Received 1

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point: *Green*. Currently with Ina Ray Hutton.

REDMAN, Donald (Don). *Alto saxophone*. Received 1 point: *Miller*. Born July 29, 1900, Piedmont, W. Va. A child prodigy, he was studying trumpet at age three, playing in a band at 6, playing and studying piano at 8. He was a star student at Storer College, where he studied all instruments, in addition to composition, harmony, theory, etc. Continued his concentrated studies at music conservatories in Boston and Detroit. First big-band engagement with Fletcher Henderson (1925-27), both as altoman and arranger. He shifted to McKinney's Cotton Pickers (1927-31) in the same capacity and was virtually leader of the band, since William McKinney was by that time devoting all his attention to management and busi-

ness. Organized his own band, with Horace Henderson's assistance, and continued with moderate success (1931-40), at which time he disbanded the orchestra to devote full time to freelance arranging. Now again leading his own band (1943). As an arranger he has done work for Paul Whiteman, Jimmy Dorsey, and most recently for Bobby Byrne (as a staff man). One of the four Negro bands to play a full-time network radio commercial, Redman's band broadcast for Chipso in 1932. Solos: alto saxophone: *Stop Kidding*, *Peggy*, *The Way I Feel Today*, *Milenberg Joys* (McKinney's); *Chant of the Weed* (own band on both Brunswick and Bluebird labels); soprano saxophone: *Milenberg Joys*, *Stormy Weather*, *That Naughty Waltz* (own band); baritone saxophone: *Milenberg Joys* (McKinney's). His arranging style

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may be sampled by listening to almost any records by his own band.

ROCHE, Mary Elizabeth (Betty). *Vocal*. Received 1 point: *Feather*. Born Jan. 9, 1920, Wilmington, Del. Attended high school in Atlantic City. Migrated to New York (1939) where she worked variously as personal maid, manicurist, part-time singer; jobbed with Les Young. Joined Savoy Sultans (1941-42); while singing with this band at White's Emporium in Chicago, Duke Ellington heard her, hired her a few months later when Ivie Anderson left Ellington. In Ellington's concert presentations of Black, Brown, and Beige she sings the Blues section—the so-called mauve sequence. Recorded with Savoy Sultans. Solo: *'Ats in There*.

RUSHING, James (Jimmy). *Vocal*. Received 2 points *Campbell*, *Moon*.

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First came into prominence singing with local bands in Kansas City, Mo., where, about 1935, he joined the newly formed band of Count Basie, which was soon to come into the national limelight. He's still with Basie, has made scores of recordings with that orchestra.

RUSSELL, Charles Ellsworth, Jr. (Pee Wee). *Clarinet*. Received 2 points: *Atakian*. Born Mar. 27, 1906, St. Louis, Mo. First musical interest was violin, then piano, drums, clarinet. Attended University of Missouri. Picked up knowledge of jazz from Mississippi riverboats. Upon coming to Chicago (in the 1920's) he began to play with small combinations, and has played with this type of group almost exclusively. During 1937-38 season he played with Bobby Hackett. Much of his activity has been with his own combinations. Recorded with

his own trio, Mound City Blue Blowers, Billy Banks, Eddie Condon. Solos: *One Hour* (Mound City Blue Blowers); *Oh Peter* (Billy Banks); *Tennessee Twilight* (Condon).

RUSSIN, Irving (Babe). *Tenor saxophone*. Received 1 point: *Green*. Born June 18, 1911, Pittsburgh, Pa., where he attended high school. Studied his instruments during high school, but mostly self-taught. Professionally began career with The California Ramblers (1926), subsequently played with Smith Ballew (1926-27), Red Nichols (1927-32), Russ Columbo (1933), Ben Pollack, Roger Wolfe Kahn, Benny Goodman, staff musician, CBS, New York (1936-38), Tommy Dorsey (1939-40), own band (1941), Jimmy Dorsey (1942), Benny Goodman (1943). Recorded with Ballew,

Nichols, Columbo, T. Dorsey, Franklyn Marks, Larry Clinton, Johnny Williams. Solos: *Lonesome Road*, *Blue Moon*, *Easy Does It* (T. Dorsey); *I Want to Be Happy* (Nichols' Five Pennies); *Where's My Sweetie Hiding* (Williams); *Merry Widow on a Spree* (Marks); *Abba Dabba* (Clinton).

SAFRANSKI, Ed. *String Bass*. Received 2 points: *Grennard*. With Hal McIntyre during latter half of 1943.

SEDRIC, Eugene (Honeybear). *Tenor saxophone*. Received 1 point: *Avakian*. Born June 17, 1907, St. Louis, Mo. His father, a pianist, introduced him to music, and at the age of 16 he was already playing with Fate Marable's riverboat band. Subsequently worked with Don Redman, Charlie Creath, Sidney Bechet, Fats Waller. Has recorded ex-

tensively with Waller. Now fronting own small combination.

SHAVERS, Charles James (Charlie). *Trumpet*. Received 3 points: *Goffin*, *Grennard*, *Moon*. Born Aug. 2, 1917, New York City, where he attended high school. Began musical studies on the banjo. Took up trumpet on his own. Professionally began playing with a local Philadelphia band (1935), then played with the Blue Rhythm Band (1936), John Kirby (1937-43). Recorded with Blue Rhythm Band, Kirby, Charlie Barnet, Lil Armstrong, Billie Holiday, Jimmy Noone, Teddy Grace, Ginny Simms, Maxine Sullivan. Solos: on numerous Kirby records. Compositions: *Undecided*, *Dawn on the Desert*, *Pastel Blue*, *The Duke's Idea*, *Rehearsing for a Nervous Breakdown*.

SHAW, Artie. *Clarinet*. Received 10 points: *Campbell*, *Green*, *Kay*, *Miller*, *Stacy*. Born 1911, New York City. Evincing an early interest in music, studied alto saxophone, then clarinet, and was soon playing in local bands in the New Haven, Conn., area. Joined Austin Wylie in Cleveland (1930), Irving Aaronson (1931), free-lanced in New York radio stations (1931-34), retired from music (1935), organized his first string combination (1936) which was commercially a failure, organized full-sized band without strings (1937-39). He disbanded this organization, then formed a new group which included a regulation 16-piece jazz band plus 15 strings (1940-42). In the spring of 1942 he entered the Navy, organizing a band which has since been touring the Pacific war area (1942-43). Recorded for Brunswick, Vocalion, Vic-

tor. Solos: *St. James Infirmary, Nocturne, Streamline, Sometimes I Feel Like a Motherless Child, Fee Fi Fo Fum, Nightmare, Concerto for Clarinet* (own band).

DISCOGRAPHY

With Jack Teagarden (2):

Columbia

2913 I've Got It/Plantation Moods

With Frankie Trumbauer (1-2):

Brunswick

7663 S'Wonderful/Mayor of Alabam

7665 Somebody Loves Me/Ain't Misbehavin'

Blue Moon/Down at Uncle Bill's

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With Red Norvo (5):

Columbia

2977 Tomboy/I Surrender Dear

3026 The Night Is Blue

3059 Old Fashioned Love

With Bunny Berigan (1-2):

Vocalion

3224 Melody from the Sky/Little Bit Later On

3225 I Can't Get Started/Rhythm Saved the World

With Billie Holiday (2):

Vocalion

3278 No Regrets/Did I Remember

3288 Billie's Blues/Summertime

With Wingy Mannone:

Unissued Brunswick

..... In the Slot/I'm Alone Without You

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..... Easy Like/Never Had No Lovin'

With Own Band (1-3):

Brunswick

7688 Japanese Sandman/A Pretty Girl Is Like a Melody

7698 No Regrets/I Used to Be Above Love

7721 It Ain't Right/South Sea Island Magic

7735 Sugar Foot Stomp/Thou Swell

7741 Giving Me a Song & Dance/Not Without You

7750 One Two Button My Shoe/Let's Call a Heart a Heart

7771 Skeleton in Closet/Frost on the Moon

7778 Take Another Guess/Something in the Air

7787 Love & Learn/Moon Face

7794 You Can Tell She Comes from

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Dixie/Same Old Line

7806 Sobbin' Blues/Cream Puff

7827 Copenhagen/My Blue Heaven

7835 No More Tears/Moonlight & Shadows

7841 Was It Rain/Love Is Good for Anything

7852 Streamline/Sweet Lorraine

7895 All God's Chillun Got Rhythm/It Goes to Your Feet

7899 Because I Love You/All Alone

7907 I Surrender Dear/Blue Skies

7914 Someday Sweetheart/Night & Day

7934 Afraid to Dream/If You Ever Should Leave

7936 Sweet Adeline/How Dry I Am

7942 Am I in Love/Pardon Us We're in Love

7947 The Blues (two parts)

7952 Chant/Fee Fi Fo Fum

7965 Nightmare/It's a Long Long

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Way to Tipperary
 7971 Strange New Rhythm in My
 Heart/If It's the Last Thing I
 Do.
 7976 Free Wheeling/Shoot the Lik-
 er to Me John Boy
 7986 Strange Loneliness/Let 'Er Go
With Own Band (retail):
 Bluebird
 7746 Begin the Beguine/Indian Love
 Call
 7759 Any Old Time/Back Bay
 Shuffle
 7772 Comin' on/Can't Believe That
 You're in Love
 7875 Nightmare/Non Stop Flight
 7889 I Have Eyes/Sweet Little Head-
 ache
 10001 Yesterdays/What Is This Thing
 Called Love

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10046 Deep in a Dream/Day After
 Day
 10054 Copenhagen/Softly as in a
 Morning Sunrise
 10055 Between Kiss & Sigh/Thanks
 for Everything
 10075 A Room with a View/They Say
 10079 Say It with a Kiss/It Took a
 Million Years
 10091 Jungle Drums/It Had to Be You
 10124 Carioca/Bill
 10125 Donkey Serenade/My Heart
 Stood Still
 10126 Lover Come Back to Me/Rosalie
 10127 Supper Time/Ziegeuner
 10128 Then Man I Love/Vilia
 10134 Delightful Delirium/Want My
 Share of Love
 10141 This Is It/It's All Yours
 10148 Rose Room/Alone Together
 10178 Pastel Blue/Deep Purple
 10188 Prosschai/The Honorable Mr.

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So & So
 10195 As Years Go By/If You Ever
 Change Your Mind
 10202 One Night Stand/One Foot in
 the Groove
 10215 Snug as a Bug in a Rug/You're
 So Indifferent
 10307 When Winter Comes/I Poured
 My Heart Into a Song
 10319 Octoroon/All I Remember Is
 You
 10320 I'm Coming Virginia/Out of
 Nowhere
 10324 Comes Love/I Can't Afford to
 Dream
 10334 Melancholy Mood/Moonray
 10345 I'll Remember/Easy to Say
 10347 A Man & His Dream/Go Fly a
 Kite
 10385 Traffic Jam/Serenade to a
 Savage
 10406 Day In Day Out/Put That Down

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in Writing
 10412 Two Blind Loves/Last Two
 Weeks in July
 10430 I Surrender Dear/Lady Be
 Good
 10446 Many Dreams Ago/If What You
 Say Is True
 10468 Table in the Corner/Without a
 Dream to My Name
 10482 Love Is Here/You're a Lucky
 Guy
 10492 All the Things You Are/All in
 Fun
 10502 Shadows/I Didn't Know What
 Time It Was
 10509 Do I Love You?/When Love
 Beckoned
 Victor
 26542 Frenesi/Adios Mariquita Linda
 26563 Gloomy Sunday/Don't Fall
 Asleep

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- 26614 My Fantasy/Mr. Meadowlark
 26642 Dreaming Out Loud/Now We Know
 26654 April in Paris/King for a Day
 26760 Old Castle in Scotland/If It's You
 26790 Love of My Life/A Handful of Stars
 27230 Star Dust/Temptation
 27256 Whispers in Night/You Forgot about Me
 27315 Beau Night in Hotchkiss Corners/Calypso
 27335 Dancing in the Dark
 27343 Pyramid/This Is Romance
 27354 Chantez Les Bas/Danza Lucumi
 27362 I Cover the Waterfront/Marinela
 27385 Alone Together/Who's Excited
 27405 Moonglow
 27411 The Blues (two parts)
- 27432 Prelude in C Major/What Is There to Say
 27499 Georgia on My Mind/Why Shouldn't I
 27509 Love Me a Little/Don't Take Your Love
 27536 It Had to Be You-If I Had You
 27609 Blues in the Night/The Dream's on Me
 27641 Is It Taboo/Beyond the Blue Horizon
 27664 Rockin' Chair/If I Love Again
 27703 Nocturne/Through the Years
 27705 Solid Sam/Make Love to Me
 27719 I Ask the Stars/Take Your Shoes Off Baby
 27806 Sometimes I Feel Like a Motherless Child/Just Kiddin' Around
 27860 Carnival/Needlenose
 27895 St. James Infirmary (two parts)
 20-1526 Two in One Blues

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ESQUIRE'S JAZZ BOOK (1944)

By His Own Gramercy Five (retail):

Victor

- 26762 Special Delivery Stomp/Keepin' Myself
 26763 Summit Ridge Drive/Cross Your Heart
 27289 Dr. Livingstone I Presume/When Quail Come Back
 27335 Smoke Gets in Your Eyes
 27405 My Blue Heaven

SINGLETON, Arthur (Zutty).
Drums. Received 6 points: *Avakian, Campbell, Grennard, Moon, Smith.* Born about 1902, New Orleans, La. Worked with Fate Marable on the riverboats during the early 1920's. Migrated to Chicago, played with Charlie Elgar, local bands, headed his own group (1936-38) in Chicago, then in New

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York (1939-43). Recorded with Pee Wee Russell Trio, The Rhythmakers, Louis Armstrong.

SMITH, Willie. *Alto saxophone.* Received 6 points: *Goffin, Moon, Stacy.* Born 1908, Charleston, S. C., where he attended high school. Went to Fisk University, Nashville, majoring in chemistry. Began clarinet studies at age 10 under private teachers. Started alto studies in college, but mostly self-taught. Played in school band. Entered professional career with Jimmie Lunceford (1930-41); then joined Charlie Spivak (1942). Now in armed services. Alto solos: *I'll See You in My Dreams, Avalon, Uptown Blues, Swingin' Uptown.* Clarinet solos: *Sophisticated Lady, Put on Your Old Gray Bonnet* (Lunceford).

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SELECTED DISCOGRAPHY

With Jimmie Lunceford (retail-1):

Decca

- 503 Runnin' Wild/4 or 5 Times
- 628 Charmaine/Oh Boy (De 4205)
- 639 Rhapsody Junior/Bird of Paradise
- 668 Swanee River/Avalon
- 908 Sleepy Time Gal/Organ Grinder's Swing
- 960 Tain't Good/Living Day to Day
- 980 Harlem Shout/Can't Escape from You
- 1219 Muddy Water/Honest & Truly
- 1229 Count Me Out/Linger Awhile
- 1340 Coquette/For Dancers Only
- 1569 Annie Laurie/Frisco Fog
- 1617 Margie/Like a Ship at Sea
- 1659 Pigeon Walk/Laughing Up My Sleeve

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SOUTH, Eddie. *Violin*. Received 3 points: *Campbell, Feather*. Born Nov., 1904, Louisiana, Mo. Attended school in Chicago, began study of violin at age 10, and continued under private teachers, one of whom was Charlie Elgar, and also at the Chicago College of Music. He likewise studied in Budapest and Paris. Played locally, then joined Charlie Elgar (1922), Jimmie Wade (1921-26), Erskine Tate (1927), after which he formed his own small combination which toured Europe (1927-31 and again 1937-38) in addition to playing throughout this country (1938-43). Recorded with band for Victor, an album of solos for Columbia.

SPANIER, Francis (Muggsy). *Trumpet*. Received 2 points: *Avakian*. Born Nov. 9, 1906. Chicago, Ill., where he

ESQUIRE'S JAZZ BOOK (1944)

attended high school. Studied instrument under private teachers and at school. Began career with Sig Meyers (1922-24), played with other local bands including Floyd Towne (1925-26), later joined Joe Kayser (1926), Ray Miller (1927-28), Ted Lewis (1928-35), Ben Pollack (1936-38), after which he retired from music because of illness, until April, 1939, when he reappeared as leader of his own small group which later expanded to a full orchestra (1940-42). Recorded with Miller, Pollack, Lewis, Charlie Pierce, Chicago Rhythm Kings, the Bucktown Five, Mound City Blue Blowers, Dorsey Brothers, and more recently, with his own small combination on the Bluebird label.

STACY, Jess Alexandria. *Piano*. Received 4 points: *Green, Grennard*,

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Thiele. Born Aug. 4, 1904. Cape Girardeau, Mo., where he attended school and began his piano studies. Professional career launched on the Mississippi riverboats (1925). Subsequently played with Joe Kayser, Art Kassel, Louis Pannico, Earl Burtnett, Eddie Niebauer, Floyd Towne—all in Chicago (1926-34), Benny Goodman (1935-39), Bob Crosby (1939-42), Benny Goodman (1942-43). Recorded with Goodman, Crosby, Ziggy Elman, Lee Wiley, Lionel Hampton, Bud Freeman, Eddie Condon. Solos: *Roll 'Em* (Goodman) *Stomp* (Hampton); individually on the Commodore and English Parlophone labels.

STEWART Leroy (Slam). *String Bass*. Received 3 points: *Feather, Goffin*. Born Sept 21, 1914, Englewood, N. J. His first musical instrument was

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the violin—at age six—which he studied for two years. It was not until 1934 that he became interested in the bass; first played that instrument in a local Newark, N. J., band. Attended Boston Conservatory of Music for a year, worked with local Boston bands two more years. Joined Peanuts Holland in Buffalo (1938) formed team of Slim & Slam with Slim Gaillard (intermittently, 1938-42), joined Art Tatum Trio (1943), free-lanced in Hollywood (1942)—included recordings and movies. Recorded with Slim & Slam; composer of *Flat Foot Floogie*.

SULLIVAN, Joe. *Piano*. Received 3 points: *Avakian, Smith*. Born 1908, Chicago, Ill., where he attended high school. Began musical studies at an early age. Attended Chicago Conservatory of Music. Played with local bands

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including those of Sig Meyers and Louis Panico (1925-28). Worked as pianist at WBBM, KYW, WENR, Chicago. Migrated to New York, playing with numerous bands including those of Dorsey Brothers, Benny Goodman, Ozzie Nelson, Roger Wolfe Kahn, Russ Columbo, Bob Crosby. Has headed his own band and engaged in solo work off and on from 1939 to 1943. Solos: two sides for the Columbia label; *China Bay* (Red Nichols and McKenzie & Condon's Chicagoans); *Oh Pecos* (Rhythmakers).

TATUM, Art. *Piano*. Received 17 points: *Campbell, Feather, Goffin, Green, Kay, Lim, Moon, Rosenkrantz, Stacy, Ulanov*. Born about 1912, Toledo, Ohio. Started playing violin at 13, later giving up in favor of the piano. Studied for about five years in Toledo

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before going to work. Appeared in local amateur radio show, and his first professional job was with this station (WSPD), where he remained three years, doubling in Toledo nightspots. As accompanist for Adelaide Hall he went to New York (1932), returning to Toledo, thence to Chicago (Three Deuces, 1937). Toured Europe (1938), and since his return has been featured as soloist in nightspots in Hollywood, Chicago, New York. Solos: for Brunswick and Decca.

DISCOGRAPHY

Piano Solos (2-3):

Brunswick

- 6543 St. Louis Blues/Tiger Rag
- 6553 Tea for Two/Sophisticated Lady

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Piano Solos (retail):

Decca

- 155 Moonglow/Emaline
- 156 Cocktails for Two/Love Me
- 306 Star Dust/Beautiful Love
- 468 The Shout/After You've Gone
- 741 I Ain't Got Nobody/When Woman Loves a Man
- 1373 Anything for You/Liza
- 1603 Stormy Weather/Gone with the Wind
- 2052 The Sheik/Chloe
- 2456 Tea for Two/Deep Purple
- 18049 Elegie/Humoresque
- 18050 Sweet Lorraine/Get Happy
- 18051 Tiger Rag/Lullaby of the Leaves

With His Own Band (retail):

Decca

- 1197 Body & Soul/What Will I Tell My Heart

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With Ben Pollack (1-2 :

Victor

21743 Buy Buy for Baby/She's One
Sweet Showgirl

21827 Sentimental Baby

21858 Futuristic Rhythm

21944 My Kinda Love/On with the
Dance

22101 Sweetheart We Need Each
Other

22106 Where Forget-Me-Nots Remem-
ber

22147 Song of the Blues

22158 From Now On

22267 Keep Your Undershirt On

24284 Two Tickets to Georgia/Linger
a Little Longer

Perfect

15325 If I Could Be with You
(CMS 103)/Wah Wah Girl

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Oriole

2193 Sing Song Girl

2208 You Didn't Have to Tell Me
(CMS 103)

2214 I'm A Ding Dong Daddy

Regal

10057 Rollin' Down the River

With Louisville Rhythm Kings (1):

Okeh

41189 In a Great Big Way/Let's Sit
Down & Talk

With Ben's Bad Boys (2):

Victor

21971 Wang Wang Blues/Yellow Dog
Blues

With Slim & Hot Shots (1):

Victor

38044 That's a Plenty/Mississippi
Stomp

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With the Kentucky Grasshoppers (1-2):

Banner

6295 Tight Like That/4 or 5 Times

6355 Shirt Tail Stomp/Tiger Rag

6358 Sweet Liza

6360 Makin' Friends (Co 36010)

With Lou Conner's Collegians (1-2):

Oriole

1483 Tight Like That/4 or 5 Times

1537 Makin' Friends

*With Jimmy Bracken & Toe Ticklers
(1-2):*

Domino

4274 Shirt Tail Stomp/Tight Like
That

4322 Tiger Rag/Makin' Friends

Regal

8723 Tight Like That/4 or 5 Times

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8768 Makin' Friends/Tiger Rag

8813 Twelfth St. Rag

With the Ten Freshmen (1):

Pathe

37054 Bag o' Blues/Freshman Hop

With Jack Pettis (5-8):

Okeh

41410 Bag o' Blues

41411 Freshman Hop/Sweetest Melody

With Goody & Good Timers (2):

Perfect

15083 Diga Diga Do

15105 Now I'm in Love

With Ted White's Collegians (1):

Oriole

1544 Shirt Tail Stomp

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With the University Boys (1):

Oriole

1668 Twelfth St. Rag

With Gil Rodin's Boys (1):

Regal

8813 It's So Good/Twelfth St. Rag

With New Orleans Ramblers (2):

Melotone

12130 That's the Kind of Man for Me

12133 I'm One of God's Chillun

With the Ten Blackberries (1-4):

Romeo

976 Dirty Dog/Sorority Stomp

1453 Tiger Rag/Twelfth St. Rag

With Jimmy McHugh's Bostonian (1):

Harmony

763 I Don't Care

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795 Baby

823 In a Great Big Way

836 Whoopee Stomp/Futuristic
Rhythm

Velvetone

1795 Baby

With the Varsity Eight (1):

Cameo

9098 Sorority Stomp

With the Caroliners (1):

9042 Hungry for Love

With Mills Merry Makers (2):

Harmony

1099 When You're Smiling

1104 St. James Infirmary

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With Mills Musical Clowns (1):

Pathe

36944 Futuristic Rhythm/Where
Blue Begins

36955 Sweetest Melody

With the Dixie Jazz Band (1):

Oriole

1515 St. Louis Blues/Icky Blues

1537 Makin' Friends

1624 Twelfth St. Rag

1663 Moanin' Low

1668 It's So Good

With the Dixie Daisies (2):

Romeo

839 Bugle Call Rag

Cameo

9035 St. Louis Blues/Bugle Call Rag

9004 Diga Diga Do/Cause I'm in
Love

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With the Lumberjacks (2):

Cameo

9030 Whoopee Stomp

With the Broadway Broadcasters (1):

Cameo

955 Deep Henderson

1149 St. Louis Blues

9023 She's Funny That Way

9057 If I Had You

With the Cotton Pickers (1-2):

Cameo

9048 Railroad Man

9207 Hot Heels/Some of These Days

With the Whoopee Makers (2-8):

Oriole

2528 I'm So in Love

Perfect

15126 St. Louis Blues/Bugle Call Rag

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15194 Tiger Rag/Some of These Days
15217 It's So Good
15223 Sorority Stomp/Dirty Dog

With the Hotsy Totsy Gang (1):

Brunswick

4122 Since You Went Away
4112 I Couldn't If I Wanted To
4200 Futuristic Rhythm/Out Where
Blue Begins
4983 Deep Harlem/Strut Miss Lizzie

With the Charleston Chasers (5):

Columbia

2415 Beale St. Blues/Basin St. Blues

*With Jack Wynn & Dallas Dandies
(8):*

Vocalion

15860 St. Louis Blues/Loved One

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With Red Nichols (1-8):

Brunswick

4363 Chinatown/On the Alamo
4373 Dinah/Indiana (Br 80006)
4456 Alice Blue Gown/Pretty Girl
Like Melody
4500 I May Be Wrong/The New
Yorkers
4651 They Didn't Believe Me/Say It
with Music
4695 Strike Up the Band/Soon
4724 I Want to Be Happy/Tea for
Two (Br 80007)
4778 Who Cares/Rose of Washington
Square
4790 Nobody Knows/Smiles
4839 After You've Gone/Just Wild
About Harry
4885 The Sheik/Shimme-Sha-Wobble
(Br 80005)
4877 China Boy/Peg o' My Heart

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(Br 80004)

4925 Who/Carolina in the Morning
4944 By the Shalimar/Sweet Georgia
Brown
4957 I Got Rhythm/Embraceable
You
4982 Linda/Yours & Mine
6014 Blue Again/When Kentucky
Bids Good Night
6026 On Revival Day
6029 Sweet & Hot/You Said It
6035 The Peanut Vendor/Sweet
Rosita
6068 Keep Song in Your Soul/
Things I Never Knew
6070 Teardrops & Kisses/Were You
Sincere
6118 Love Is Like That/Don't Know
What You're Doin'
20091 Some of These Days/See You
in My Dreams

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20092 Had to Be You/Sally Won't You
Come Back

Victor

23026 I'm Ticked Pink/That's Where
South Begins
23033 If You Haven't Got Girl/At Last
I'm Happy

*With the Louisiana Rhythm Kings
(2-8):*

Brunswick

4938 Tell Me/Pretty Baby
4953 Sweet Sue/Squeeze Me

Vocalion

15828 Basin St. Blues/Last Cent

With Mound City Blue Blowers (4):

Victor

38087 Tailspin Blues/Never Had
Reason (Blu 10209)

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With Eddie Condon (4-7):

Victor

38046 I'm Gonna Stomp/That Serious
Thing (Blu 10168)

Okeh

41142 Makin' Friends/Sorry Made You
Cry (UHCA 27-28)

With Louis Armstrong (15):

Okeh

8703 Knockin' a Jug (Co 35663)

With Fats Waller (3):

Victor

38086 Lookin' Good Feelin' Bad/Need
Someone Like You

38119 Ridin' But Walkin'

336

With Hoagy Carmichael (3-5):

Victor

22864 Bessie Couldn't Help It

23013 Georgia on My Mind/One
Night in Havana

With Venuti-Lang All Stars (10):

Vocalion

15858 Farewell Blues/Someday Sweet-
heart (UHCA 105-06)

15864 After You've Gone/Beale St.
Blues (UHCA 107-08)

With Benny Goodman (1-3):

Melotone

12023 He's Not Worth Your Tears/
Your Lips Met Mine

12024 Overnight/Linda

12079 Falling in Love Again/If
Haven't Got Girl

12100 Mine Yesterday/99 out of 100

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12120 Can We Live on Love/When
Lover Has Gone

12138 I Wanna Be Around My Baby/
What Have You Got to Do

12149 Little Joe/It Looks Like Love

12205 Slow But Sure/Can't Stop Me
from Lovin' You

12208 Pardon Me Pretty Baby/What
Am I Gonna Do

Columbia

2835 Aintcha Glad/Gotta Right to
Sing Blues

2845 Texas Tea Party/Dr. Heckle &
Mr. Jibe

2856 Tappin' the Barrel/Mother's
Son-in-Law

2867 Riffin' the Scotch/Keep on Doin'

2871 Love Me or Leave Me/Why
Couldn't It Be

2923 I Ain't Lazy/As Long as I Live

2927 Breakfast Ball/Moonglow

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Victor

25021 You're a Heavenly Thing/Rest-
less

Acc. for Bessie Smith

Okeh (5)

8946 Do Your Duty/I'm Down in the
Dumps

8949 Gimme a Pigfoot/Take Me for
Buggy Ride

With Paul Whiteman (retail):

Victor

24571 Fare Thee Well to Harlem

24615 Christmas Night in Harlem

24668 Tailspin/G Blues

24704 Pardon My Southern Accent/
Here Come British

24885 Itchola

25086 Ain't Misbehavin'/Dodging
Divorcee

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- 25113 The Duke Insists/Garden of Weed
 25150 New Orleans/Sugar Plum
 25192 Farewell Blues/Darktown Strutters Ball
 25319 Nobody's Sweetheart/Stop Look Listen
 25404 Announcer's Blues
 25552 Shall We Dance/For You
 Decca
 2073 Peelin' Peach/Used to Be Color Blind
 2074 Jamboree Jones/Sing Song of Sixpence
 2145 Aunt Hagar's Blues/I'm Coming Virginia

With Own Band (retail):

- Columbia
 35206 Aunt Hagar's Blues/I Swung the Election
 35215 Hundred to One/I'll Remember
 338

- 35224 I'm Takin' My Time/Wanna Hat with Cherries
 35233 Two Blind Loves/Hawaii Sang Me to Sleep
 35245 Stop Kidding My Heart/You Could Say Hello
 35252 So Many Times/Table in the Corner
 35297 Wolverine Blues/Muddy River Blues
 35323 Beale St. Blues/Swingin' on Teagarden Gate
 35450 Redwing/Somewhere a Voice Is Calling

Commodore
 505 Diane

Hot Record Society

- 2006 St. James Infirmary/Shine
 2007 Big Eight Blues/The World Is Waiting for the Sunrise

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With Own Band (1-2):

Brunswick

- 8370 The Sheik/Persian Rug
 8373 If It's Good/Class Will Tell
 8378 That's Right/Cinderella Stay in My Arms
 8388 Octoroon/White Sails
 8397 Gotta Right to Sing the Blues/Yankee Doodle Doodle
 8401 Pickin' for Patsy/Undertow
 8431 You're the Moment/Especially for You
 8435 You Know/Little Man Who Wasn't There
 8454 Blues on the Dole/Puttin' & Takin'

Varsity

- 8196 Moon & Willow Tree/You You Darlin'
 8202 For Sale/Wham

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- 8209 Melancholy Baby/If I Could Be with You
 8218 The Blues
 8273 Fatima's Drummer Boy/I Hear Bluebirds
 8278 Devil May Care/Night on Shalimar

With Own Band (2-10):

Crown

- 3017 Beale St. Blues
 3045 99 out of 100
 3046 Hello Beautiful
 3051 Loveless Love/Rockin' Chair

Columbia

- 2558 You Rascal You/What I Like
 2802 Shake Your Hips/Stole Gabriel's Horn
 2902 Plantation Moods/I've Got It

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Brunswick

- 6716 Hundred Years from Today/I
Just Couldn't Take It
6741 Blue River/Love Me
6780 Ol' Pappy/Fare Thee Well
6993 Stars Fell on Alabama/Your
Guess Is as Good as Mine
7652 Junkman

Perfect

- 15361 Simply Delish

With Own Band (retail):

Decca

- 4071 Rhythm Hymn/Blue River
4317 Nobody Knows the Trouble
I've Seen/100 Years
4409 Prelude to Blues/Blues Have
Got Me
340

Acc. for Ramona (retail):

Victor

- 25138 Every Now & Then/No Strings
25156 Barrelhouse Music/I Can't Give
You Anything But Love

Acc. for Johnny Mercer (retail):

Decca

- 142 Bathtub Ran Over/Lord I Give
You My Children

Acc. for Teddy Grace (retail):

Decca

- 2050 Crazy Blues/Love Me or Leave
Me
2128 Downhearted Blues/Monday
Morning

With Cloverdale Club Orch. (1):

Okeh

- Chances Are

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With Wingy Mannone (1):

Vocalion

- 3070 You Are My Lucky Star/I've
Got Feelin'
3071 I've Got a Note/Every Now &
Then

With the Three T's (1):

Victor

- 25273 I'se a Muggin' (two parts)

With Eddie Condon (retail):

Commodore

- 1501 Serenade to Shylock/Embrace-
able You
505 Meet Me Tonight in Dreamland

With the All Star Band (retail):

Victor

- 26144 The Blues/Blue Lou

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Columbia

- 36499 Royal Flush/I Got Rhythm
35389 All Star Strut/King Porter
Stomp

With Adrian Rollini (retail):

Decca

- 265 Sugar/Riverboat Shuffle
359 Davenport Blues/Somebody
Loves Me

With Frankie Trumbauer (2):

Brunswick

- 6763 Break It Down/Juba Dance
6788 Long About Midnight/Emaline
6912 China Boy/Break It Down
6997 In a Mist
7613 I Hope Gabriel Likes My
Music/Breakin' New Shoes
7629 Announcer's Blues/Flight of a
Haybag
7663 S'Wonderful/Mayor of Alabam

- 7665 Ain't Misbehavin'/Somebody Loves Me
 7687 Diga Diga Do/I'm an Old Cow-hand

With Bunny Berigan (1-2):

Vocalion

- 3224 Melody from the Sky/Little Bit Later On
 3225 I Can't Get Started/Rhythm Saved the World

TOUGH, Dave. *Drums*. Received 6 points: *Avakian, Lim, Thiele*. Born 1907, Oak Park, Ill., where he attended high school, later going on to Lewis Institute, intermittently over a period of three years. At Lewis he met the Austin High gang, joined them under their engagements with Husk O'Hare (1925-26). Worked at the Commercial Thea-

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tre, South Chicago, with Eddie Condon (1927). Went to Europe with Danny Polo, played with many different jazz bands there (1928-31). Inactive in musical circles from 1932-35, after which he joined Tommy Dorsey (1935-37 and again 1939-40), Bunny Berigan (1938), Benny Goodman (1938), Joe Marsala (1941), Artie Shaw (1941-42), Charlie Spivak (1942). Now with Artie Shaw's Navy Band. Recorded with most bands with which he has played since 1935.

SELECTED DISCOGRAPHY

With Red Nichols (2-3):

Brunswick

- 4778 Who Cares/Rose Washington Square
 4790 Nobody Knows/Smiles

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With Bunny Berigan (1-2):

Vocalion

- 3224 Melody from Sky/Little Bit Later On
 3225 Can't Get Started/Rhythm Saved World

With Tommy Dorsey (retail-1):

Victor

- 25326 Royal Garden Blues/Ja Da
 25496 Maple Leaf Rag/Jamboree
 25523 Marie/Song of India
 25568 Twilight in Turkey/Milkman's Matinee
 25570 Satan Takes Holiday/Nola
 25577 Gypsy from Poughkeepsie/Alibi Baby
 25600 Rollin' Home/Humoresque
 25673 Lady Is a Tramp/Tears
 25750 Little White Lies/Just a Simple Melody

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- 36207 Beale St. Blues (12"-2 parts)

With Artie Shaw (retail):

Victor

- 27641 Is It Taboo/Beyond the Blue Horizon
 27664 Rockin' Chair/If I Love Again
 27703 Nocturne/Through the Years
 27705 Solid Sam/Make Love to Me
 27719 I Ask the Stars/Take Your Shoes off Baby
 27806 Sometimes I feel Like Motherless Child/Just Kiddin' Around
 27860 Carnival/Needlenose
 27895 St. James Infirmary (two parts)
 20-1526 Two in One Blues

TURNER, Joe. *Vocalist*. Received 7 points: *Feather, Hammond, Lim, Rosen-*

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krantz, *Ulanov*. Born in Kansas City, Mo., where he got his start as a singer with the orchestra of Pete Johnson in 1930. Music mostly self-taught. Has also sung with Joe Sullivan, The Boogie Woogie Trio

VENUTI, Guiseppe (Joe). *Violin*. Received 3 points: *Green, Lim*. Born Sept. 1, 1904, at sea, on a ship bound for U. S. Attended high school in Philadelphia, and with his friend Eddie Lang, formed a band in 1925. Subsequently played with Roger Wolfe Kahn, Paul Whiteman, after which he organized another band (early 1930's to 1943). Recorded with his own band, the Venuti-Lang All Stars, Frankie Trumbauer, The Five Pennies, and many duets with Eddie Lang. Solos: *Some-*

day Sweetheart, Beale St. Blues (All Stars).

VINSON, Eddie. *Vocal*. Received 2 points: *Feather*. Born Dec., 1917, Houston, Texas. Having a musical heritage on the paternal side, he first taught himself to play piano. During high school he obtained his first saxophone (he is an altoman as well as vocalist); later he studied this instrument more carefully, was hired by Milt Larkin. While with that band he vocalized as a "stunt"—which became a regular part of his musical equipment: Joined Cootie Williams (1942-43).

WATERS, Ethel. *Vocal*. Received 2 points. *Grennard*. Born Oct. 31, 1900, Chester, Pa. First appeared on the stage at 14; toured vaudeville—what at that

ESQUIRE'S JAZZ BOOK (1944)

time was known as the "colored circuit." Her name and talents gradually became known to a wider public; she played in nightspots throughout the country. Then came her association with musical shows, movies; eventually the legitimate stage (*Mamba's Daughters*). Has introduced many songs; examples: *Dinah*, 1924; *Memories of You*, 1928; *Stormy Weather*, 1933. Musicals in which she has appeared: *Miss Calico*, 1927; *Africana*, 1928; *Blackbirds*, 1928; *Rhapsody in Black*, 1930; *As Thousands Cheer*, 1934; *At Home Abroad*, 1935; *Cabin in the Sky*, 1941-42. Movies: *Cairo*, *Tales of Manhattan*, *On With the Show*, *Cabin in the Sky*. Has recorded vocals for the Paramount, Brunswick, Columbia, Black Swan, Liberty, and Victor labels.

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WALKER, T-Bone. *Vocal*. Received 2 points: *Lim, Ulanov*. Has been associated principally with the Milton Larkin orchestra.

WALLER, Thomas (Fats). *Piano*. Received 2 points: *Stacy*. Born May 21, 1904, New York City. Died December 15, 1943, Kansas City. Studied intensively both piano and organ. His family wanted him to be a minister, but his musical inclinations were so strong that he was soon playing both as soloist and with his own band in various New York nightspots (1921-24). His recording activities began as early as 1922 when he played accompaniments for Sara Martin, joined Erskine Tate in Chicago (1925-26), returned to New York for more solo work (1927-30). Became staff artist at WLW, Cincin-

nati (1931-32). Organized his own band (1933-42), solo work, wrote music for new musical show (1943). Recorded with his own band, Louisiana Sugar Babes, Thomas Morris, McKinney's Cotton Pickers, Fletcher Henderson, The Rhythmakers. Piano and organ solos for the Victor label. Compositions: *Ain't Misbehavin'*, *Honey-suckle Rose*, *Alligator Crawl*, *Variety Stomp*, *Whiteman Stomp*, *Lennox Avenue Blues*, *Stealin' Apples*, etc.

WATSON, Leo. Vocal. Received 9 points: *Coffin*, *Miller*, *Moon*, *Rosenkrantz*, *Stacy*. During the past year, known principally for his scat singing with The Spirits of Rhythm. Has recorded with Gene Krupa, Artie Shaw.

WEBSTER, Ben. Tenor saxophone.

Received 3 points: *Grennard*, *Hammond*, *Moon*. Born Mar. 27, 1909, Kansas City, Mo., where he attended high school, later going to Wilberforce. Studied violin and piano at an early age, but turned to tenor, on which he is mostly self-taught. Began professional career with an Enid, Oklahoma, band with which he played piano. Subsequently played with Dutch Campbell (piano), Gene Coy (first alto and then switching to tenor in that band in 1929). In rapid succession he then played with Blanche Calloway, Bennie Moten, Andy Kirk, Fletcher Henderson (1934 and again 1937-38), Benny Carter, Willie Bryant, Cab Calloway (1935-37), Stuff Smith, Roy Eldridge, Duke Ellington (Jan. 1940-42), own small combination (1943). Recorded with both Calloways, Moten, Carter, Bryant,

Henderson, Ellington, Teddy Wilson, Billie Holiday. Solos: *Limehouse Blues*, *Memphis Blues* (Henderson); *Sweet Lorraine*, *Seventy-one* (Wilson); *Some Saturday*, *Linger Awhile* (Rex Stewart); *Conga Brava*, *Cotton Tail*, *Blue Serge*, *Giddybug Gallop* (Ellington).

WEISS, Sidney (Sid). String bass. Received 2 points: *Green*. Born April 30, 1914, Schenectady, N. Y., where he attended high school; began music studies in school, played in school band. Played with local New York State bands (1932-33), migrated to New York City, played with Louis Prima (1934), Wingy Mannone (1934-35), Charlie Barnet (1935), Artie Shaw (1937-39), Joe Marsala (1940), Tommy Dorsey (1940-41), Benny Goodman (1941-42).

WELLS, Dickie. Trombone. Received 2 points: *Grennard*, *Kay*. Born June 10, 1909, Centerville, Tenn. Attended high school in Louisville, Ky. Began his studies during school days, played in a 60-piece brass band, locally in dance bands (1926-27), joined Lloyd Scott (1927-32), Fletcher Henderson (1933-34), Teddy Hill (1935-38), Count Basie (1938-43). Solos: *Taxi War Dance*, *Love Jumped Out* (Basie).

WETTLING, George (Rider). Drums. Received 4 points: *Avakian*, *Green*, *Thiele*. Born Nov. 28, 1906, Topeka, Kans. Attended high school in Topeka and Chicago. Evincing interest in music during this time, playing first in school band and later with local Chicago orchestras, including those of Jack Chapman and Eddie Niebauer.

Studied instrument under Roy Knapp and harmony with Milton Mesirow. He also played with Art Jarrett, Jack Hylton, Louis Panico, Eddie Condon, Red McKenzie, Mezz Mesirow, Artie Shaw (1936), Bunny Berigan (1937), Red Norvo (1937), Paul Whiteman (1938-39), Joe Marsala (1941), Chico Marx (1942). Recorded with Shaw, Waller, Adrian Rollini, Joe Soda, Sharky Bonnano, Wingy Mannone, Baby Rose Marie, Berigan. Dick McDonough, Armstrong. Compositions: *Hurrah Hannah, My Father Shot a Skunk*.

WHITE, Josh. *Vocat*. Received 2 points: *Hammond*. Known principally for his free-lance work in the New York area. Has recorded for Blue Note with his own trio, and an album of Blues for Decca.

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WILLIAMS, Charles Melvin (Cootie). *Trumpet*. Received 8 points: *Feather, Grennard, Kay, Lim, Ulanov*. Born 1908, Mobile, Ala., where he attended high school. Interest in music originated on drums at age 14, but he soon changed to trumpet. Studied in school and played in the school band. Professional career began in Florida with Eagle Eye Shields' band (1925-26), then joined Alonzo Ross (1926-28), Chick Webb (three weeks only, 1928), Fletcher Henderson (1928-29), Duke Ellington (early 1929-Nov., 1940), Benny Goodman (1940-41), organized his own band (1942-43). Recorded with Ellington, Goodman, Lionel Hampton and his own studio combinations. Compositions: *Echoes of Harlem*. Solos: (on Master label) *East St. Louis Toodle-O, Black and Tan*

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Fantasy; (Victor) *Echoes of Harlem, Concerto for Cootie* (Ellington); *Buzzin' Around with the Bee, Ring Dem Bells* (Hampton).

SELECTED DISCOGRAPHY

With Own Band (retail-2):

Variety

- 527 Blue Reverie/Downtown Up-roar
- 555 Diga Diga Do/Can't Believe That You're in Love

Vocalion

- 3890 Watching/I Can't Give You Anything But Love
- 3922 Pigeon & Peppers/Jubilesta
- 3960 Echoes of Harlem/Lost in Meditation
- 4061 Swingtime in Honolulu/Carnival in Caroline

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- 4086 A Lesson in C/Ol' Man River
- 4324 Blues in the Evening/Sharpie
- 4425 Swing Pan Alley/Chasin' Chippies
- 4636 Mobile Blues/Gal-Avantin'
- 4726 Boudoir Benny/Ain't the Gray Good
- 4754 Delta Mood/Boys from Harlem
- 4958 Black Beauty/Night Song
- 5411 She's Gone/Beautiful Romance
- 5618 Black Butterfly/Blues-a-Poppin'
- 5690 Give It Up/Dry So Long
- 6336 Toasted Pickle/Top & Bottom

With Duke Ellington:

See Barney Bigard Discography. Most Ellington Victors, all Brunswicks and Masters there listed include Cootie Williams as one of the featured instrumentalists.

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WILLIAMS, Mary Lou. *Piano*. Received 3 points: *Grennard, Moon*. Born May 8, 1910, Pittsburgh, Pa., where she attended school. Began study at an early age under private teachers—mainly classical, but developed liking for jazz under the influence of Earl Hines. Played the Orpheum Circuit with an act called Seymour & Jeanette (1925), then joined her husband's band—John Williams' Syncopators (1926-28), Andy Kirk (1929-42), organized her own small combination (1942), solo work and arranger for Duke Ellington (1943). She has arranged for Kirk and Benny Goodman. Compositions: *Night Life, Drag 'Em, Roll 'Em, Camel Hop, Mel-low Bit of Rhythm, Froggy Bottom*. Solos: on the Brunswick label; *Messa Stomp, Wednesday Night Hop* (Kirk).

WILSON, Theodore (Teddy). *Piano*.

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Received 5 points: *Goffin, Hammond, Miller, Rosenkrantz*. Born Nov. 24, 1912, Austin, Tex. Attended high school Tuskegee, Ala., went on to Tulladega College in Alabama. Began study of music at an early age under his parents' guidance. Became really interested in the piano during his college days. Went to ~~Detroit~~, playing with local bands (1929), joined Milton Senior in Toledo (1930-31). With this band he traveled to Chicago, there playing with Erskine Tate, Jimmie Noone, Francois' Louisianians, Benny Carter (1933), Willie Bryant (1934-35), the Charioteers (1935-36), Benny Goodman (spring, 1936-39). Organized his own band (1939-43). Recorded with Louis Armstrong, Bryant, the Chocolate Dandies, Goodman, Bob Howard, Red Norvo and his own numerous studio combinations.

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Solos: on the Brunswick label; *Just a Mood, Blues in C Sharp Minor* (own band); *Blues in E Flat* (Norvo); *The Man I Love, Body and Soul, Tiger Rag* (Goodman).

YOUNG, Lester (Les). *Tenor saxophone*. Received 2 points: *Hammond*.

Best known for his feature solo work with the Count Basie band (1937-41). During the past several years he has been free-lancing on the West Coast, working with his brother's band, in the studios, etc. Solos: *Every Tub, Out the Window* (Basie). Rejoined Basie Dec., 1943.

THE END

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1198. Plenty of Money & You/I've
Got My Love
8526 Battery Bounce/Wee Baby Blues
8536 Stompin' at the Savoy/Last
Goodbye Blues
8563 Corrine Corrina/Lonesome
Graveyard
8577 Rock Me Mama/Lucille

With Leonard Feather (retail):

Commodore

- 547 Esquire Bounce/Esquire Blues
548 Mop Mop/My Ideal

TAYLOR, William (Billy). *String
bass*. Received 2 points: *Goffin, Ham-
mond*. Born April 3, 1906, Washington,
D. C. Began his professional career
with Elmer Snowden, later playing with
McKinney's Cotton Pickers, Fats Wal-
ler, Chick Webb, Fletcher Henderson,

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Don Redman, Duke Ellington (1934-
39). Recorded with all except Snow-
den.

TEAGARDEN, Welden John (Jack).
Trombone, Vocalist. Received 13 points
as trombonist: *Feather, Goffin, Green,
Hammond, Key, Moon, Smith, Thiele,
Ulanov*; 3 points as vocalist: *Avakian,
Smith, Thiele*. Born Aug. 20, 1905,
Vernon, Tex. Evincing interest in the
piano at age 5, but by 7 found his real
love in the trombone, which he picked
up mostly on his own. Attended high
school in Chapel, Neb., but quit at the
end of his second year to work with his
father in the cotton gin business. After
working as a garage mechanic in Okla-
homa City, he went to San Angelo, Tex.,
to take a job running a motion picture
projection machine. It was here that
he began to "sit in" with local bands,

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soon accepted an offer to play at San
Antonio's Horn Palace (1920-21), then
joined Peck's Bad Boys (pianist Peck
Kelley's group) in Houston (1921-22)
—both Pee Wee Russell and Leon Rap-
polo played clarinet in the band, each
during part of the period. In Kansas
City he played with Willard Robison
(1922-23), went to Wichita Falls, Kan.,
where he took over a local band.
(1923-25). Joined Doc Ross (1925-26),
became acquainted with Wingy Man-
one, who also played in the band.
Jack migrated to New York (1927) and
was soon recording with Red Nichols,
Willard Robison, Roger Wolfe Kahn,
Sam Lanin. Accepted an offer from Ben
Pollack (1928-32), did a stint at the
Chicago World's Fair with a pick-up
band (1933), returned to New York
for more free-lancing, including a date
with Mal Hallett. Joined Paul White-

man (1935-39), after which he formed
his own band (1940-43). Recorded
with own band, Whiteman, Nichols,
Pollack, Robison, Lanin, Kahn, The
Charleston Chasers, Venuti-Lang All
Stars, Frankie Trumbauer, Benny Good-
man, Mound City Blue Blowers,
Adrian Rollini, and numerous pick-up
bands comprised of contingents of the
Pollack band. Solos: *The Blues* (own
band on the Varsity label); *The Sheik,
After You've Gone, China Boy* (Nichols'
Five Pennies); *Tailspin Blues* (Blue
Blowers); *Beale St. Blues, Someday
Sweetheart* (All Stars); *Riverboat Shuf-
fle* (Rollini).

DISCOGRAPHY

With Roger Wolfe Kahn (1):

Victor

- 21326 She's a Great Girl

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